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TAPPER'S GRADED PIANO COURSE

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BOOK IV

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DIRECTIONS

Each study of this volume has its distinct purpose. Octaves, chords, arpeggiated passages, rapid runs, the singing first finger, metric and rhythmic studies and double notes are presented here. In the supplementary book of pieces the principles here developed are applied to compositions of a less strictly Etude character. The student will find the Pedal marked with unusual care and clearness. Its use is fourfold: (1) To sustain Bass and Melody tones, or both; (2) to liberate the hand and to prepare for the next position; the Pedal is here taken *after* the chord has been struck; (3) to accentuate with the chord or tone by increasing the tone volume; here the Pedal is taken *with* the tone or chord; (4) for coloring; used over a group of tones in the higher register of the piano.

The pieces of the supplementary volume will also be found most carefully prepared as to Pedal.

The first study is a somewhat simple Etude in legato playing included in Grade IV of this Course, as an admirable example for practice in lightness and rapidity. The narrow compass of the groups in each hand makes it simple to transpose the composition; and it should be played with fluency in at least four keys,—E minor, F minor, F♯ minor, and G minor. Once its harmonic progression is mastered, no difficulty will be experienced in playing it from memory in any minor key.

The following is an outline of the harmonic structure: —

Measure 1. F minor chord, progressing diatonically in both hands, with the Tonic as the sustained tone.

Measure 2. Like measure 1.

Measure 3. The chords in order are I | I | V | I.

Measure 4. Dominant chord (C, E♮, G, and B♭).

Measures 5–6. Like measure 1.

Measure 7. The chords in order are I | I | II° | V.

Measure 8. Tonic chord.

Measure 9. Tonic of A♭ major.

Measure 10. First half, Dominant of A♭ major; second half, Dominant of F minor.

Measure 11. Tonic chord (modification of measure 1).

Measure 12. Dominant chord (modification of measure 4).

Measure 13. Like measure 11.

Measure 14. Chord of the Subdominant.

Measure 15. Compare with measure 3.

Measure 16. Tonic chord; compare with measure 8.

A valuable Variant of this Etude employs the right-hand part as written, while the left hand plays the same tones an octave lower. Except that:

Measures 10 and 12 should be played as they are written; and in measure 14 the left-hand part should be retained as it is, while the right hand plays the same tones an octave higher.

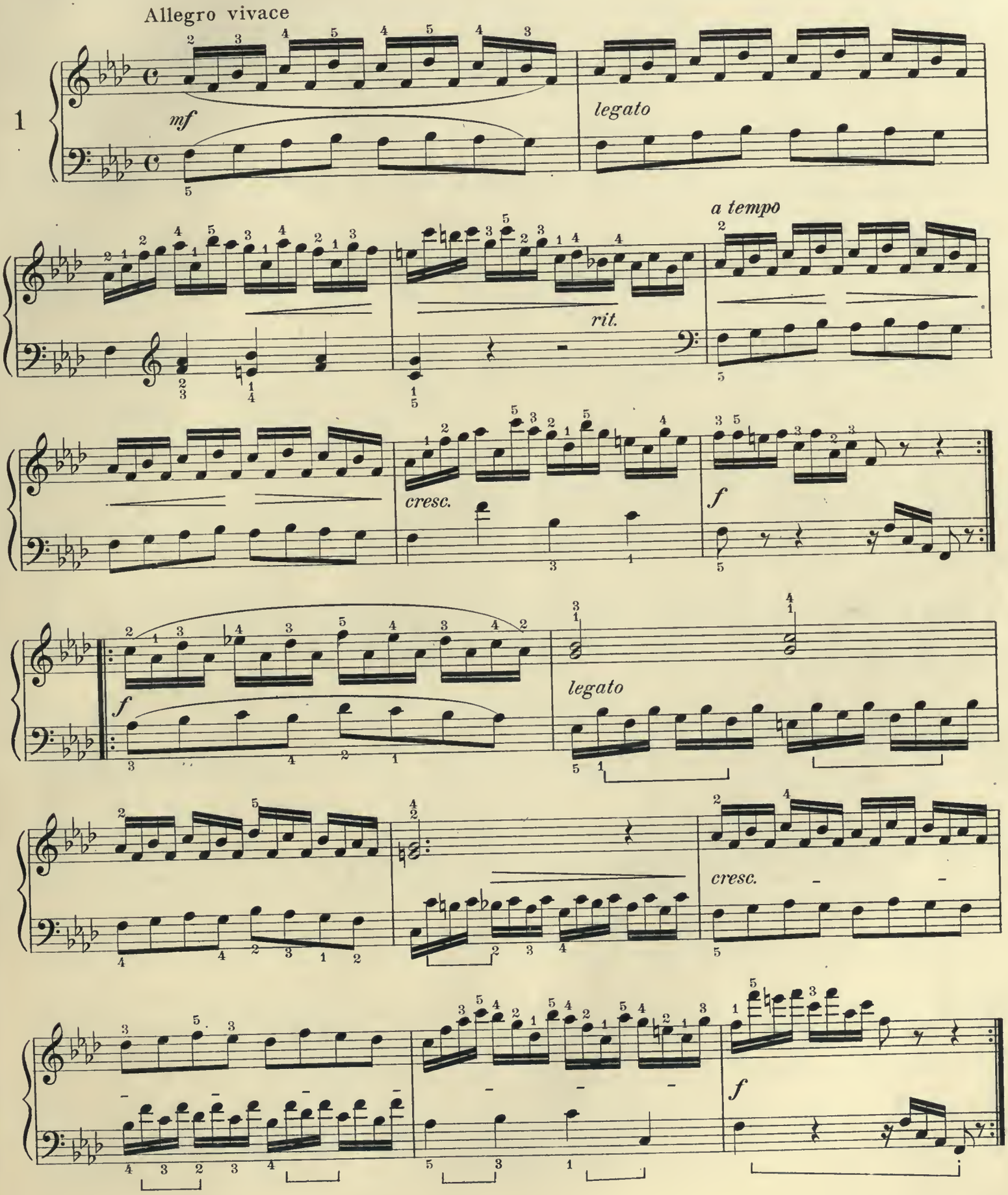
Studies No. 2 and 10 are from the excellent *Etudes Rhythmaqies* by Ferdinand Hiller, original and beautifully written, and betraying no evidence of an unusual metric structure so naturally do they develop.

In every case where a variant is suggested the student is urged to work it out for the greater technical independence and mastery that will result. Study No. 6, the student will perceive, also lends itself to a variant constructed as follows: the hands playing an octave apart and always employing the groups in sixteenths. As written, these are now in the right hand, now in the left, but their unification is easy to make. In the same manner No. 16 lends itself to the so-called "Unison" passages.

Thomas Tapper.

FOR LIGHTNESS AND RAPIDITY

CARL CZERNY



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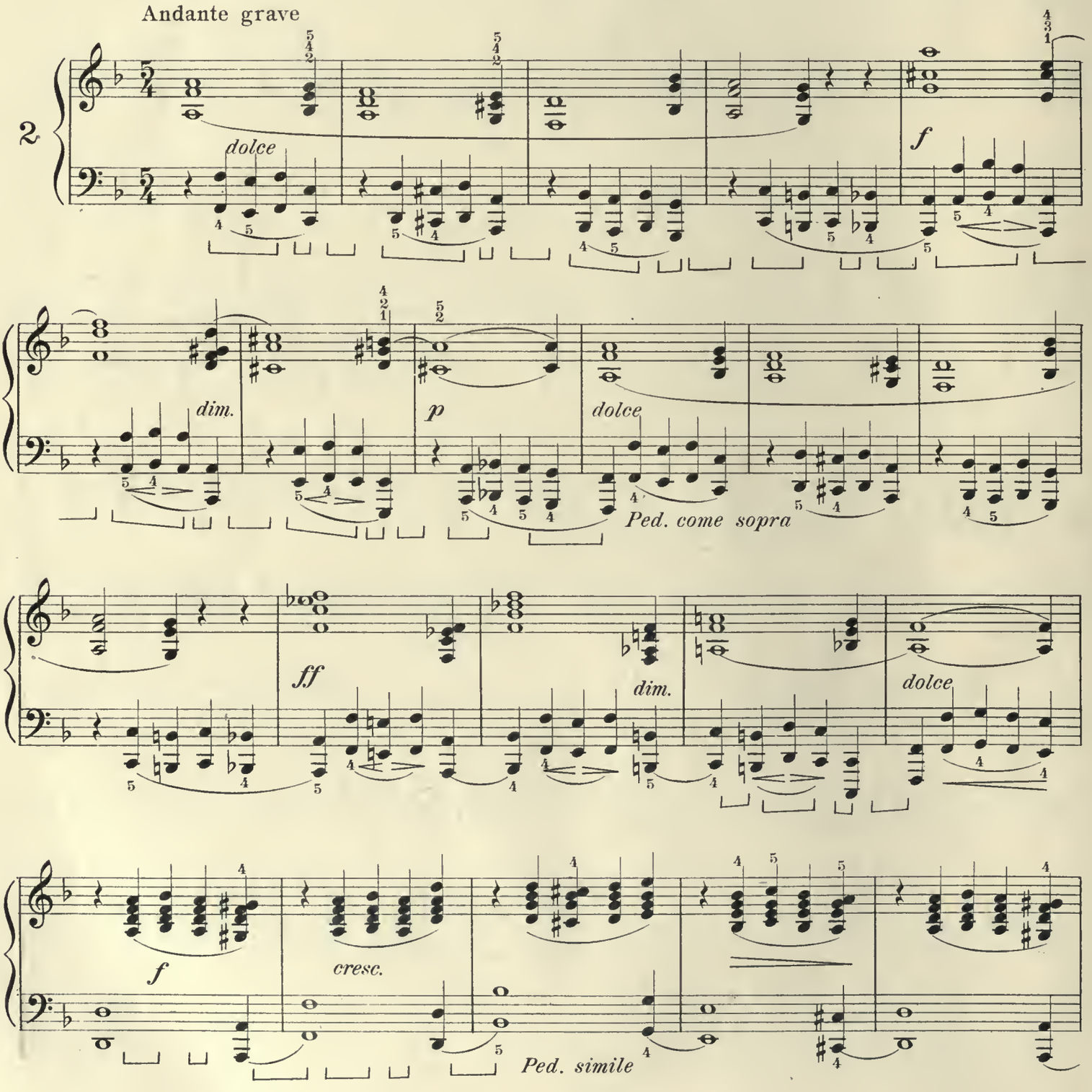
RHYTHMIC AND METRIC STUDY

Compositions in $\frac{5}{4}$ meter are not uncommon. The measure permits of three interpretations, according to the manner in which the composer wishes to dispose of the accent in the rhythmic flow of the music. The five beats of the measure may be arranged as follows:

This shows that there may be either one or two accents to the measure. When there are two accents, the measure is a compound of either 2+3 (expressed in beats) or of 3+2. In measures 1 to 4 of this composition, the structure is 3+2, and in measures 5 to 7 it is 2+3; while in measure 8 there is no secondary accent.

FERDINAND HILLER



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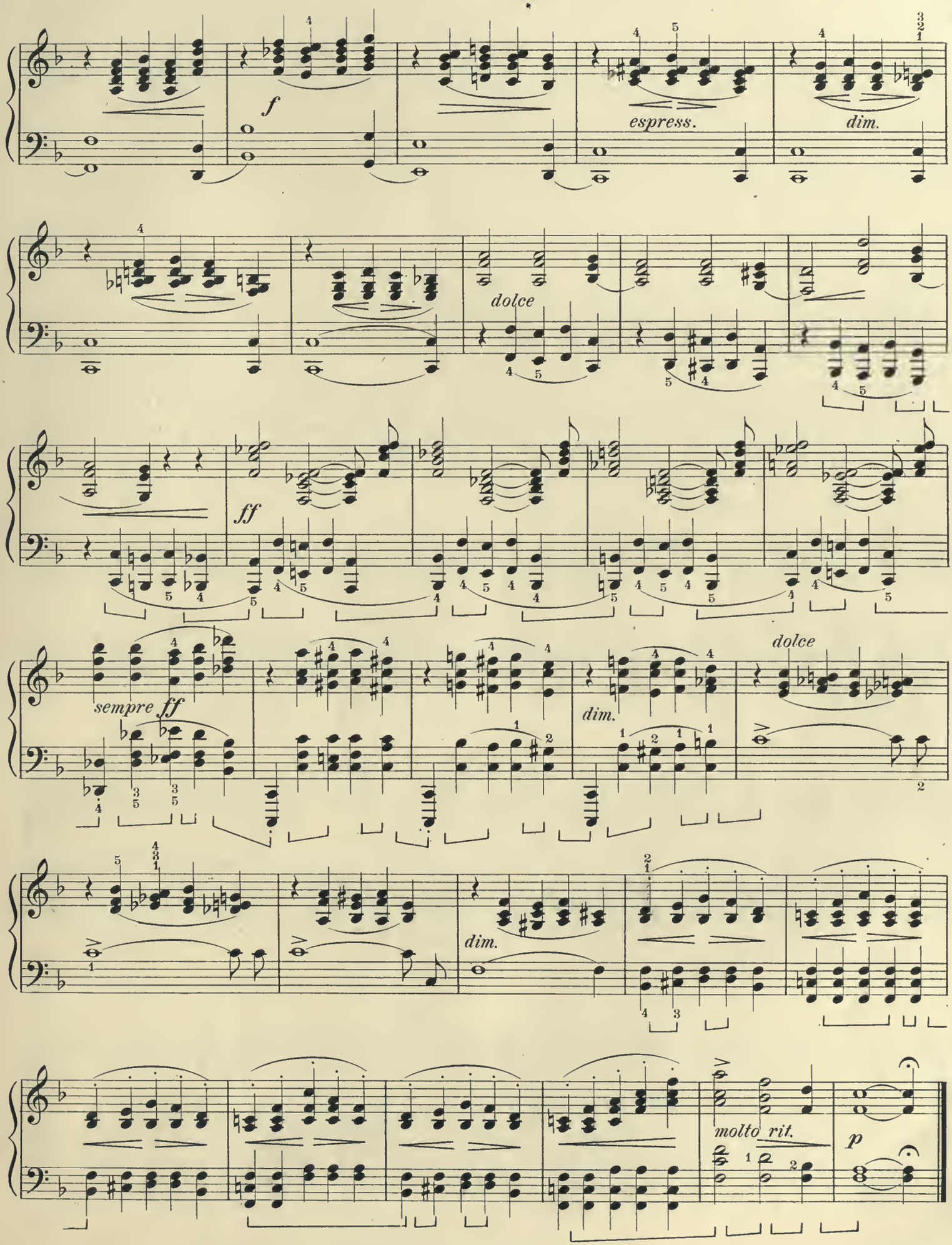
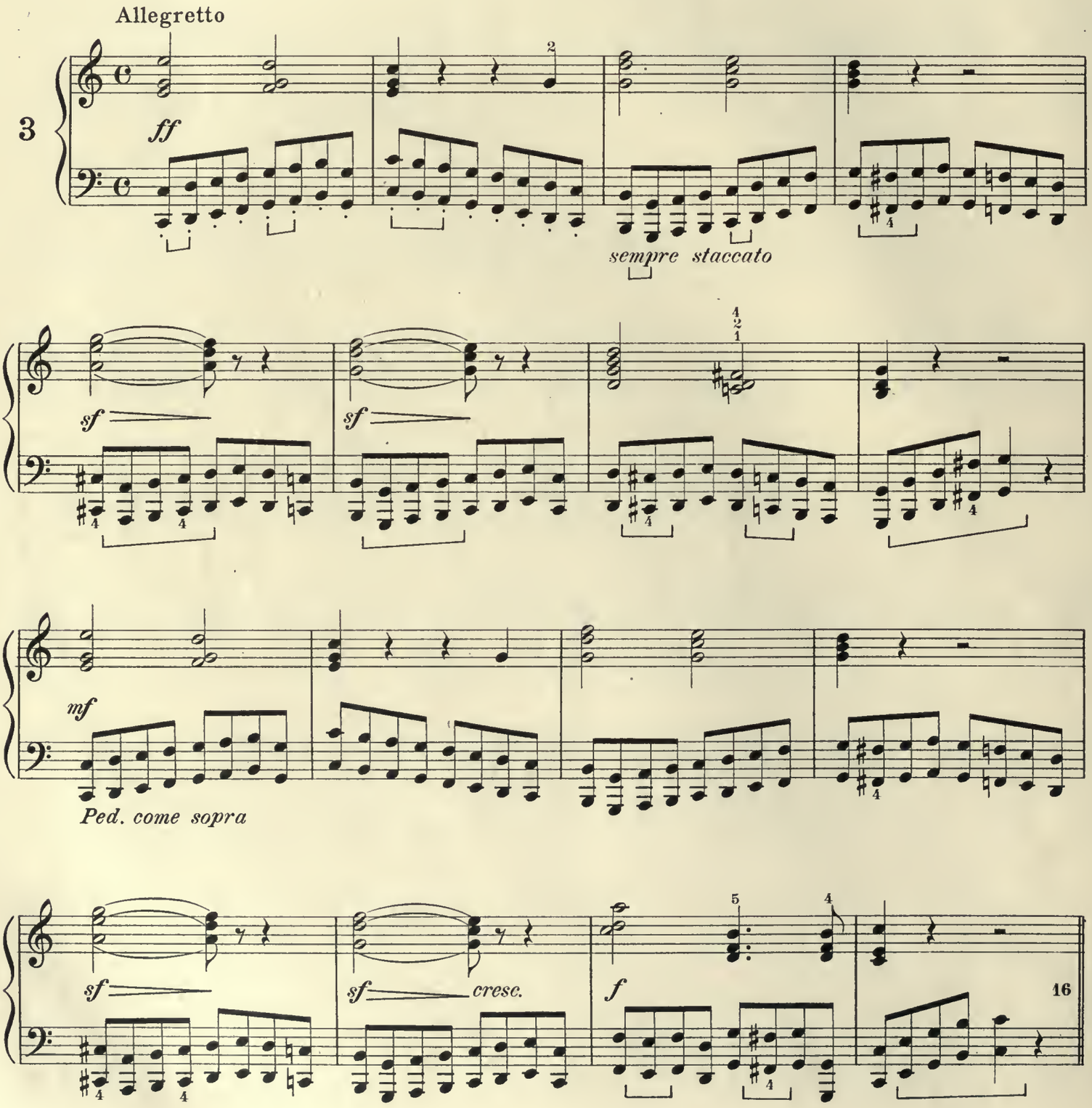

f
espress.
dim.
dolce
ff
sempre ff
dim.
dolce
dim.
molto rit.
p

OCTAVES

Practice this in the tone power indicated by the dynamic signs; also play it *pp* throughout. When the Etude has been thoroughly mastered, play throughout with octaves in both hands, in the following arrangement: Measures 1 to 16 with the right hand part like the left; measures 17 to 24 with the left hand part like the right; measures 25 to 32 with the right hand part like the left. In this manner play throughout; at first in the tone power indicated, then *ff*, and lastly *pp*.

HENRI BERTINI



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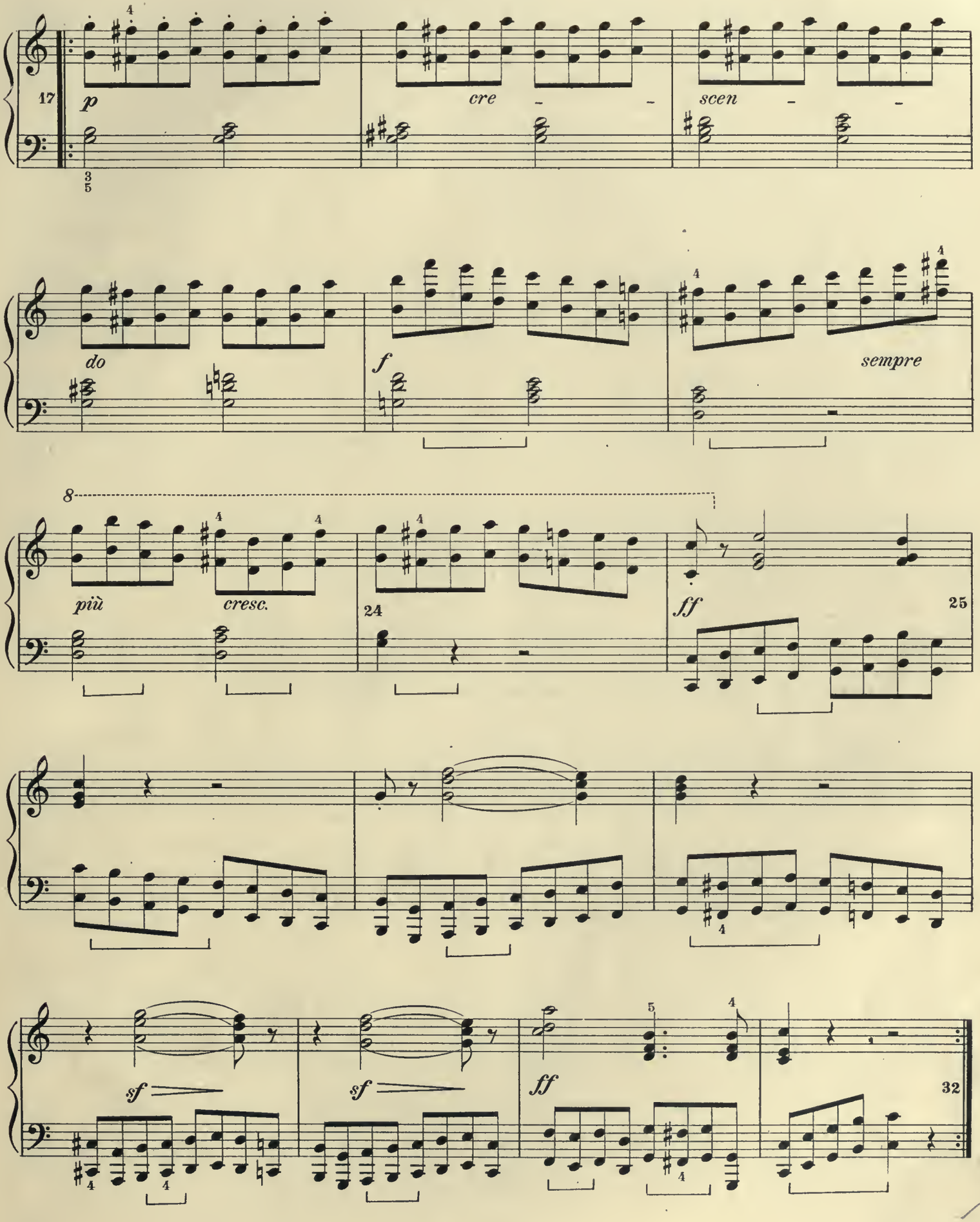
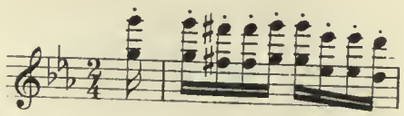

17
p
cre
scen
do
f
sempre
8
più
cresc.
24
ff
25
sf
sf
ff
32

MELODY IN OCTAVES

The Staccato gives a distinct character to the melody. Employ the positions $\frac{5}{1}$ and $\frac{4}{1}$, or $\frac{1}{5}$ and $\frac{1}{4}$, as indicated; this change of fingering in octaves playing permits a closer attack. The Bass must be distinct and regular.

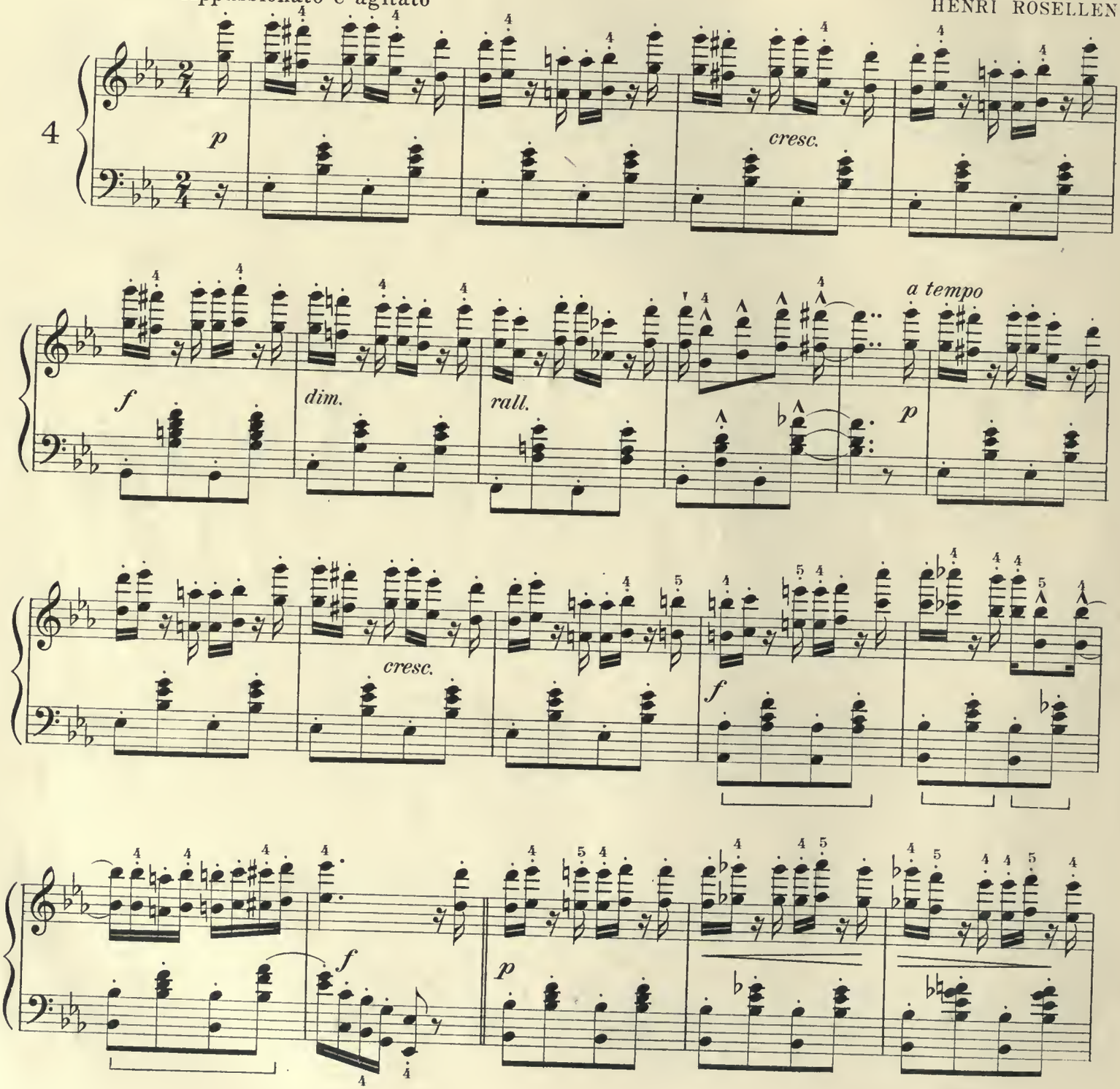
As Variant Nº 1, play the left hand part as written, but with every measure of the right hand arranged on the following model of measure 1:



As Variant Nº 2, let both hands play the melody in octaves, after the arrangement suggested in Variant Nº 1; – the left hand an octave below the right.

Appassionato e agitato

HENRI ROSELLEN



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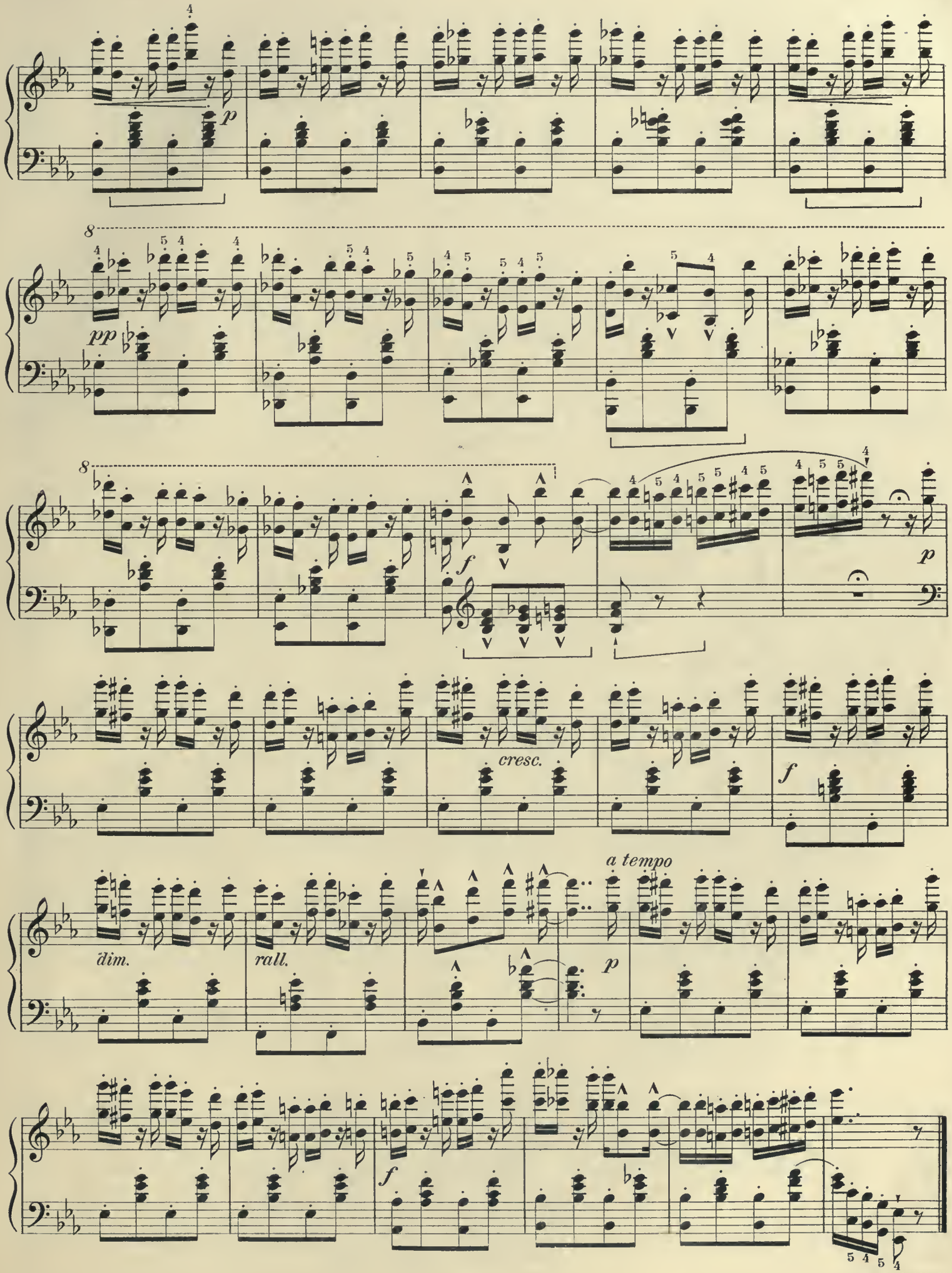
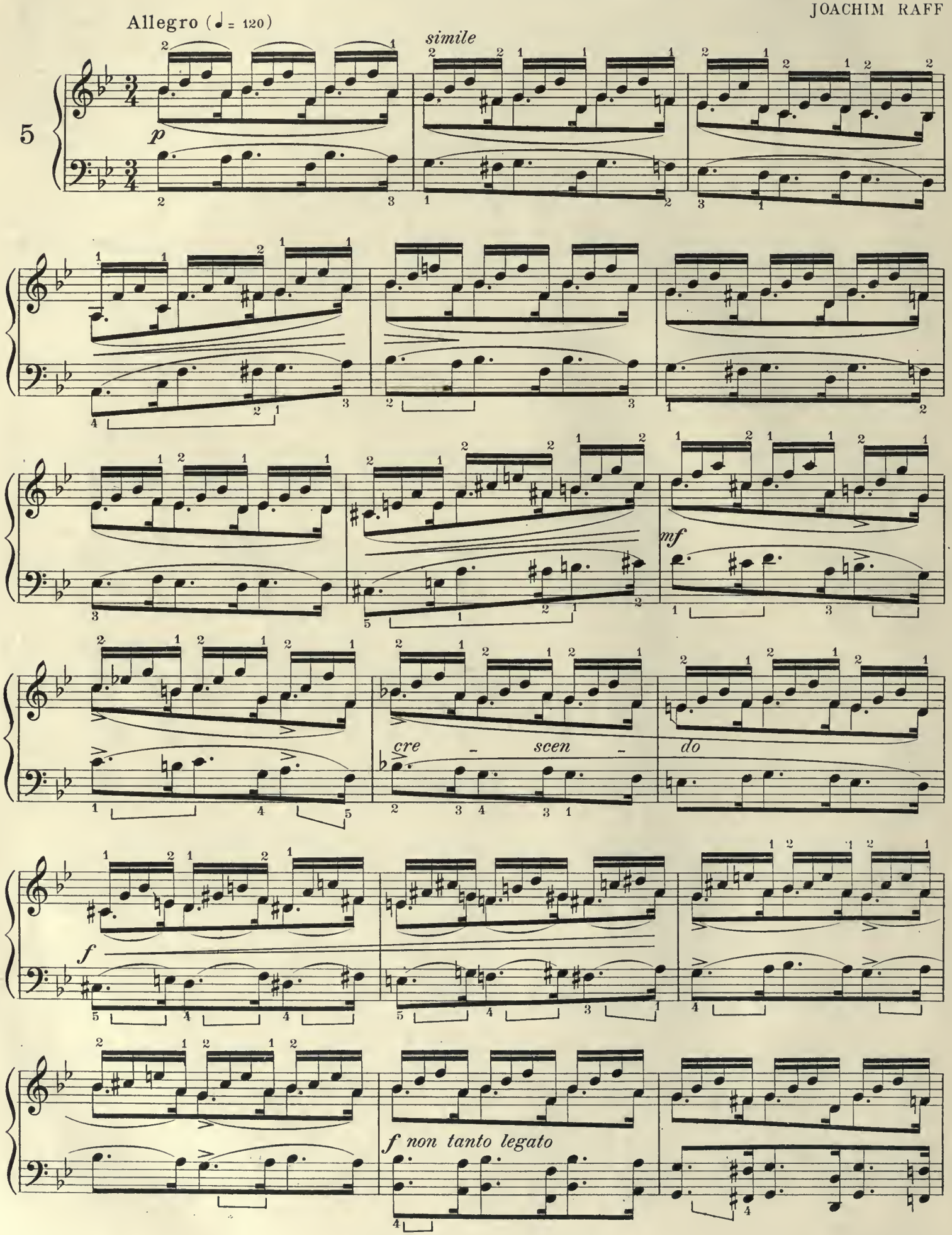

p
8
pp
f
p
cresc.
f
dim.
rall.
a tempo
p
f

MELODY IN OCTAVES BETWEEN THE HANDS

JOACHIM RAFF



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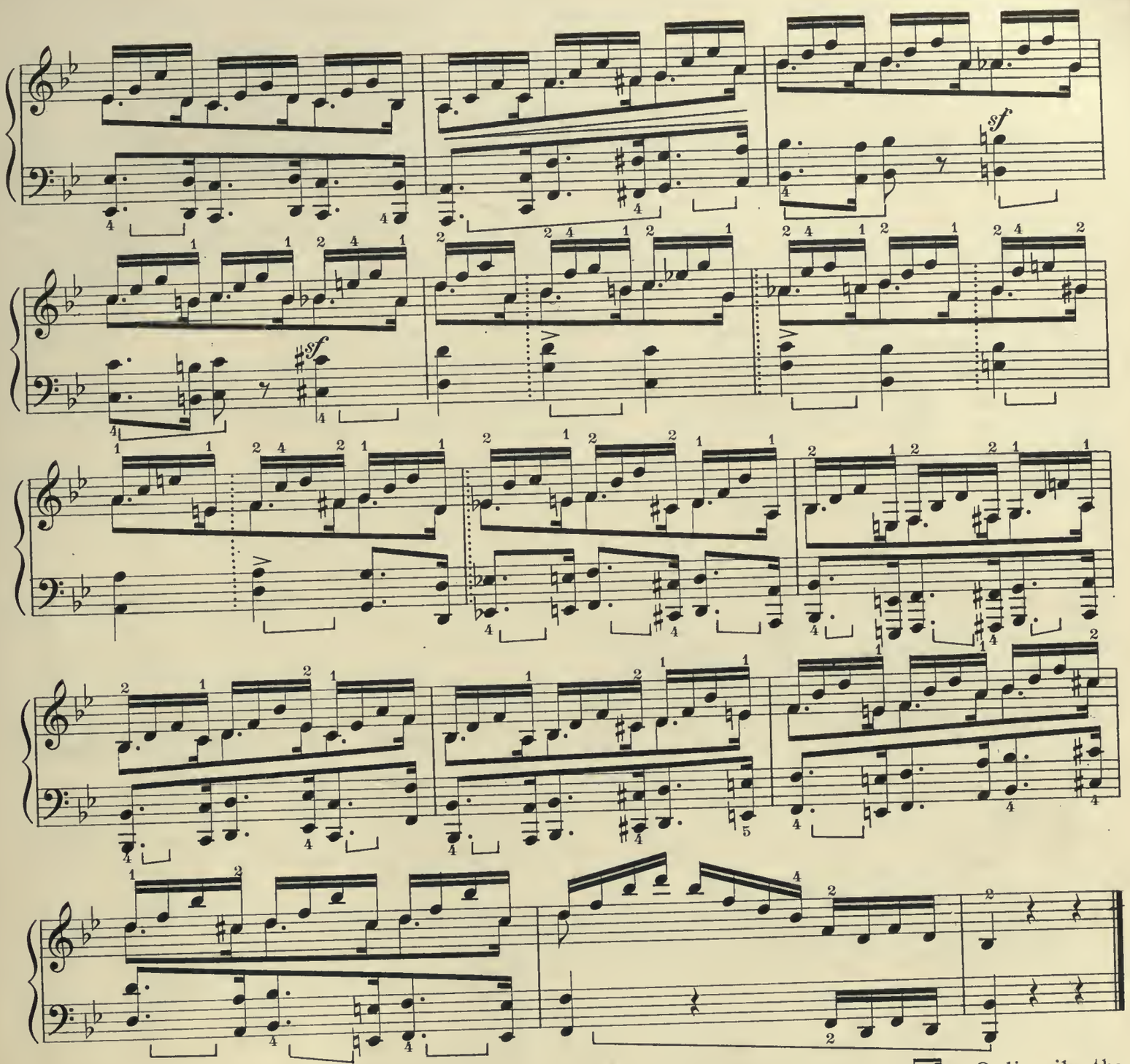
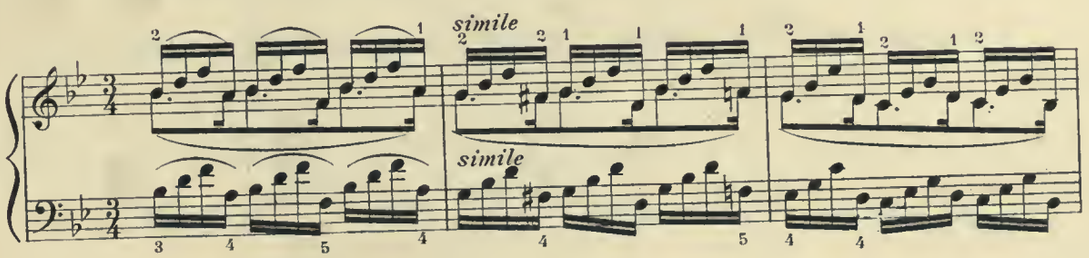


Note. Attention has already been called to the manner of interpreting the group ♩.♪ Ordinarily the 16th note is performed in a weak and sluggish manner; for its essential rhythmic force is lost unless it is given the character of pressing onward to the coming accented tone.

There are three strong beats to the measure in this Etude; the second and third beats have accents of equal power, but both less forceful than that on the first beat. Attention is called to the measures in $\frac{2}{4}$ meter, which are indicated by the dotted bar lines.

As a valuable Variant, play throughout as follows:



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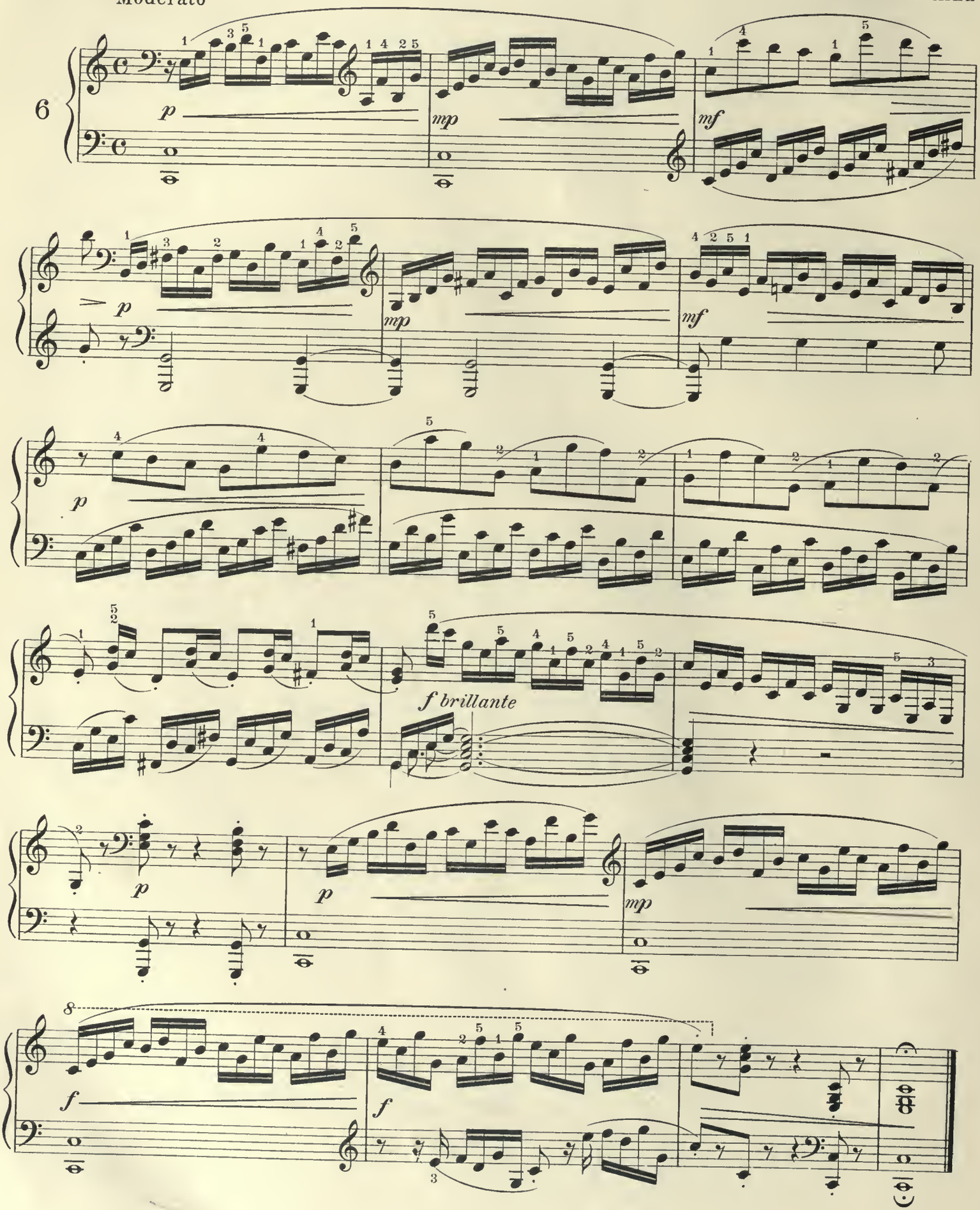
BROKEN CHORD STUDY

Moderato

FRIEDRICH KIEL



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MELODY IN G

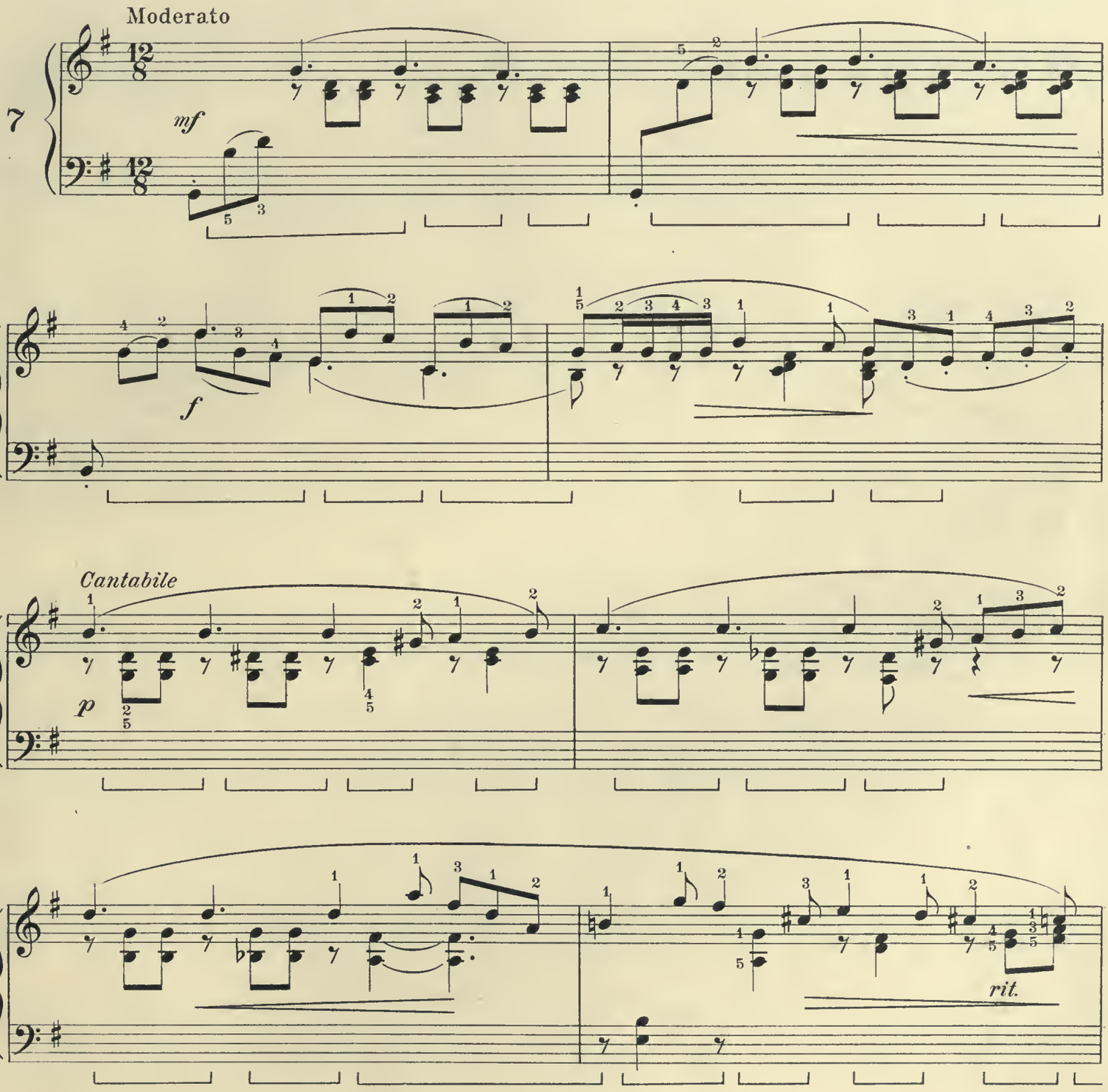
FOR THE LEFT HAND ALONE

The tempo permits four counts to the measure. Care must be taken not to accent with the first finger when it is used in a part of the measure that is rhythmically weak, as in measures three and four.

The student should see the collection of Etudes for left hand alone by Wilhelm Tappert; they are progressively arranged; and, taken as a collection, they provide excellent special training. In this composition by P. A. Schnecker, note the use of the Pedal; it is particulary designed to assist in preserving the legato.

The student may profitably play this work a few times with both hands, in order to establish the general tone effect that is to be brought out by the left hand alone.

P. A. SCHNECKER



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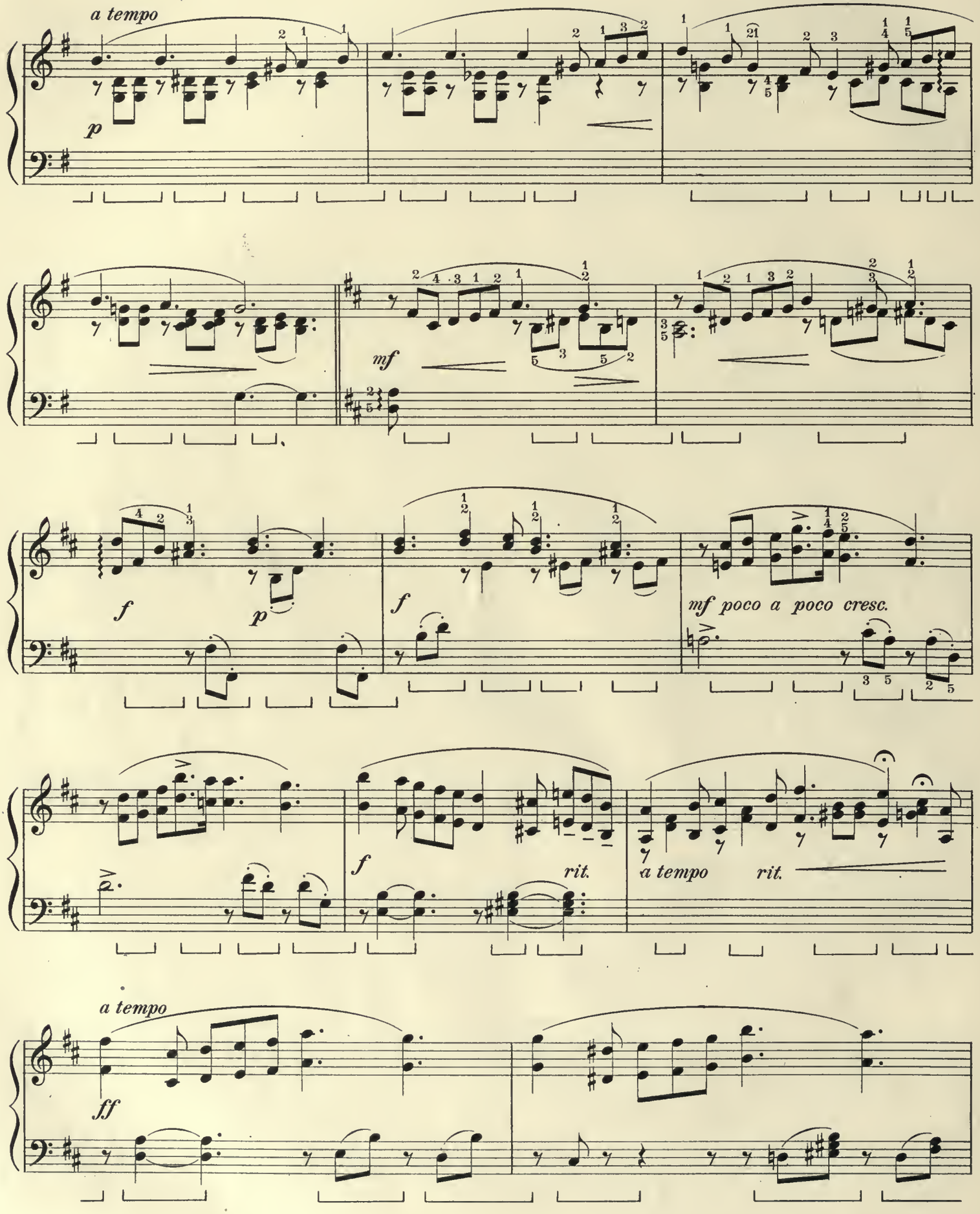
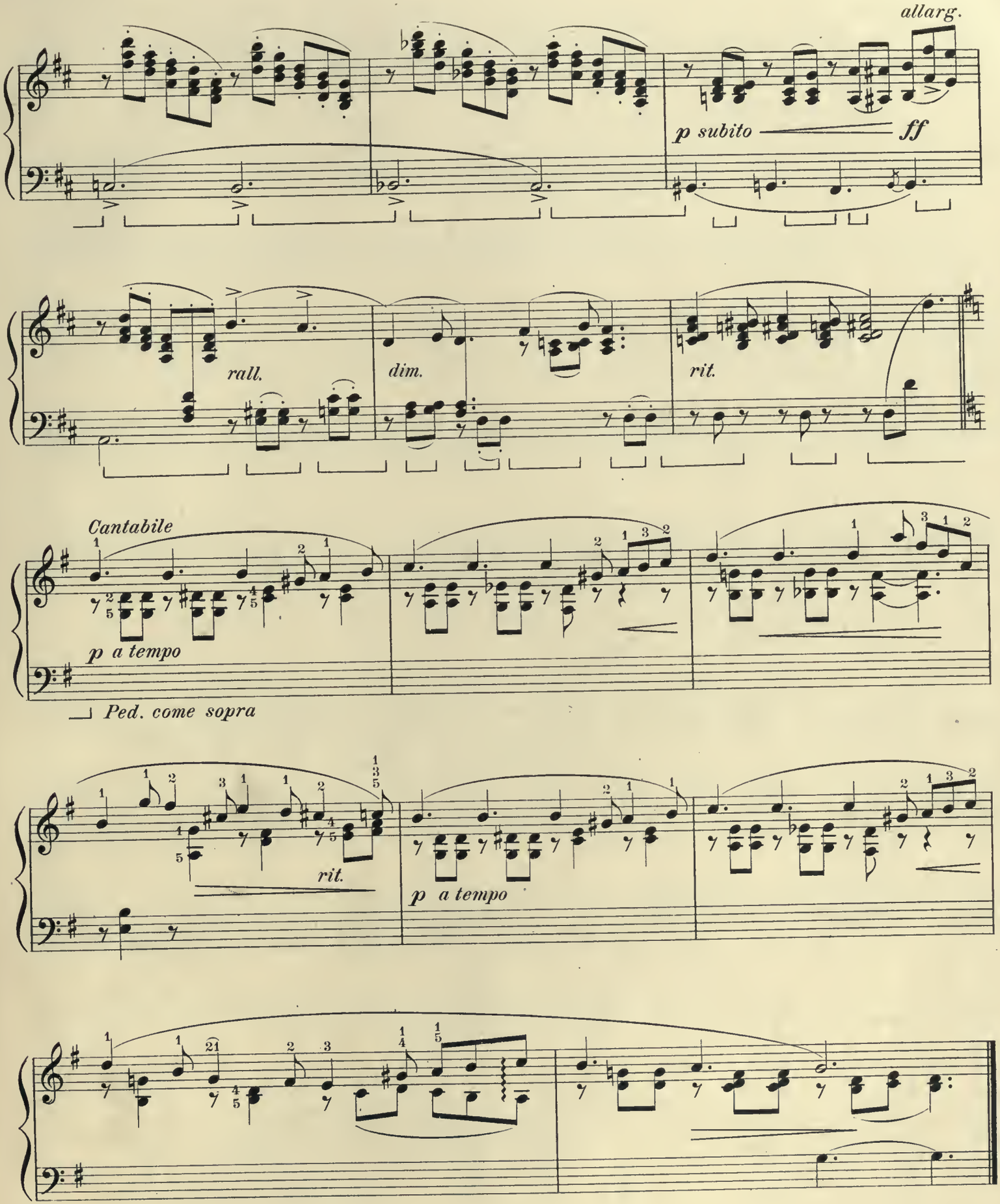

a tempo
p
mf
f
p
f
mf poco a poco cresc.
f
rit.
a tempo
rit.
a tempo
ff


allarg.
p subito
ff
rall.
dim.
rit.
Cantabile
p a tempo
Ped. come sopra
rit.
p a tempo

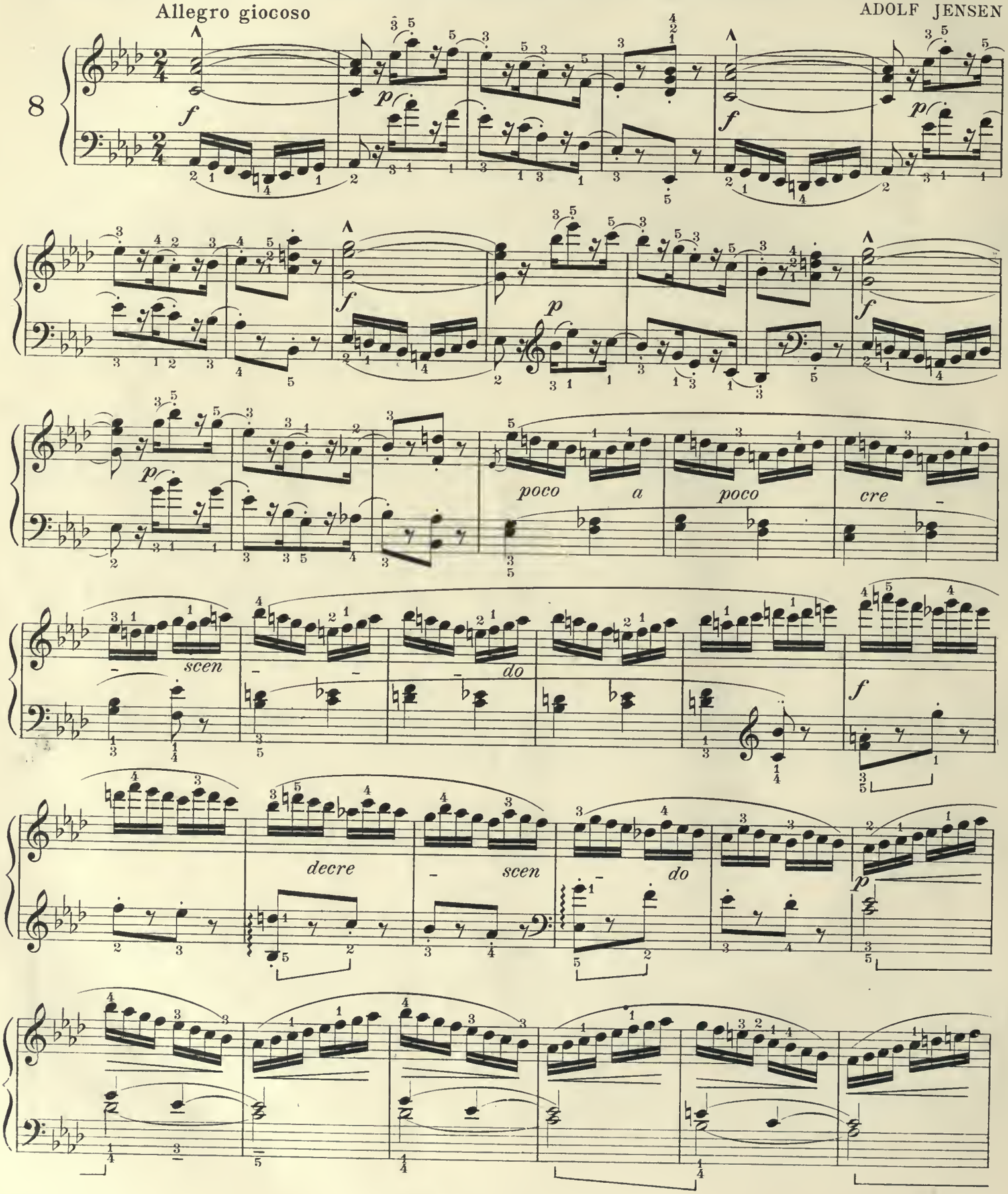
RHYTHMIC STUDY

See Note to Nº 5.

This Exercise is admirably constructed, and the student should study its arrangement. Observe the development of the motive group ♪♪♪♪ particularly. Against this is an opposing motive 𝄾♪♪ which disappears after measure 15; and when the first theme returns, a new motive in eighth notes (see measure marked A) supplies a contrast that is maintained to the end of the composition.

Allegro giocoso

ADOLF JENSEN



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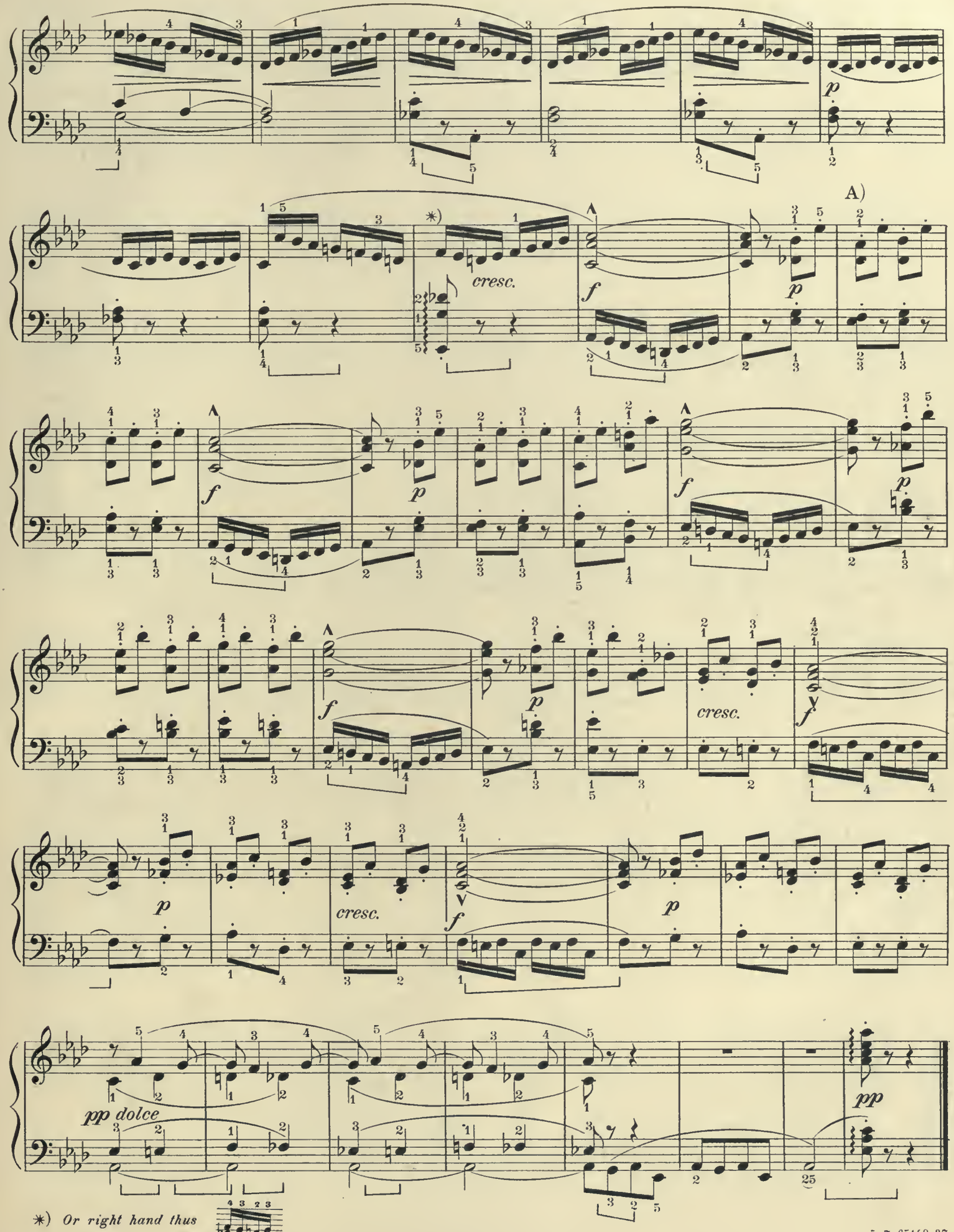
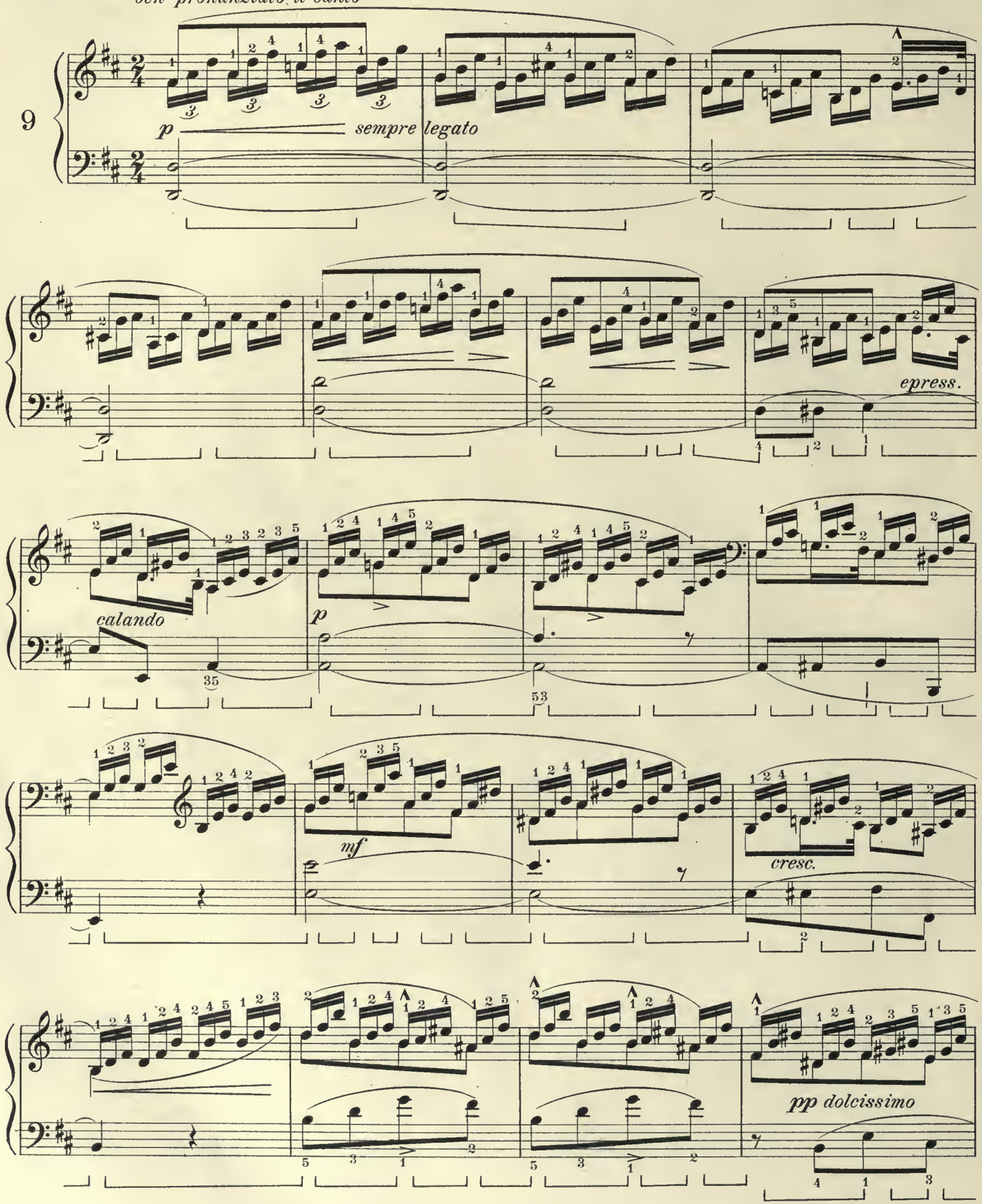


*) *Or right hand thus*

MELODY IN TRIPLET GROUPS

Allegretto (♪ = 104)
ben pronunziato il canto

STEPHEN HELLER



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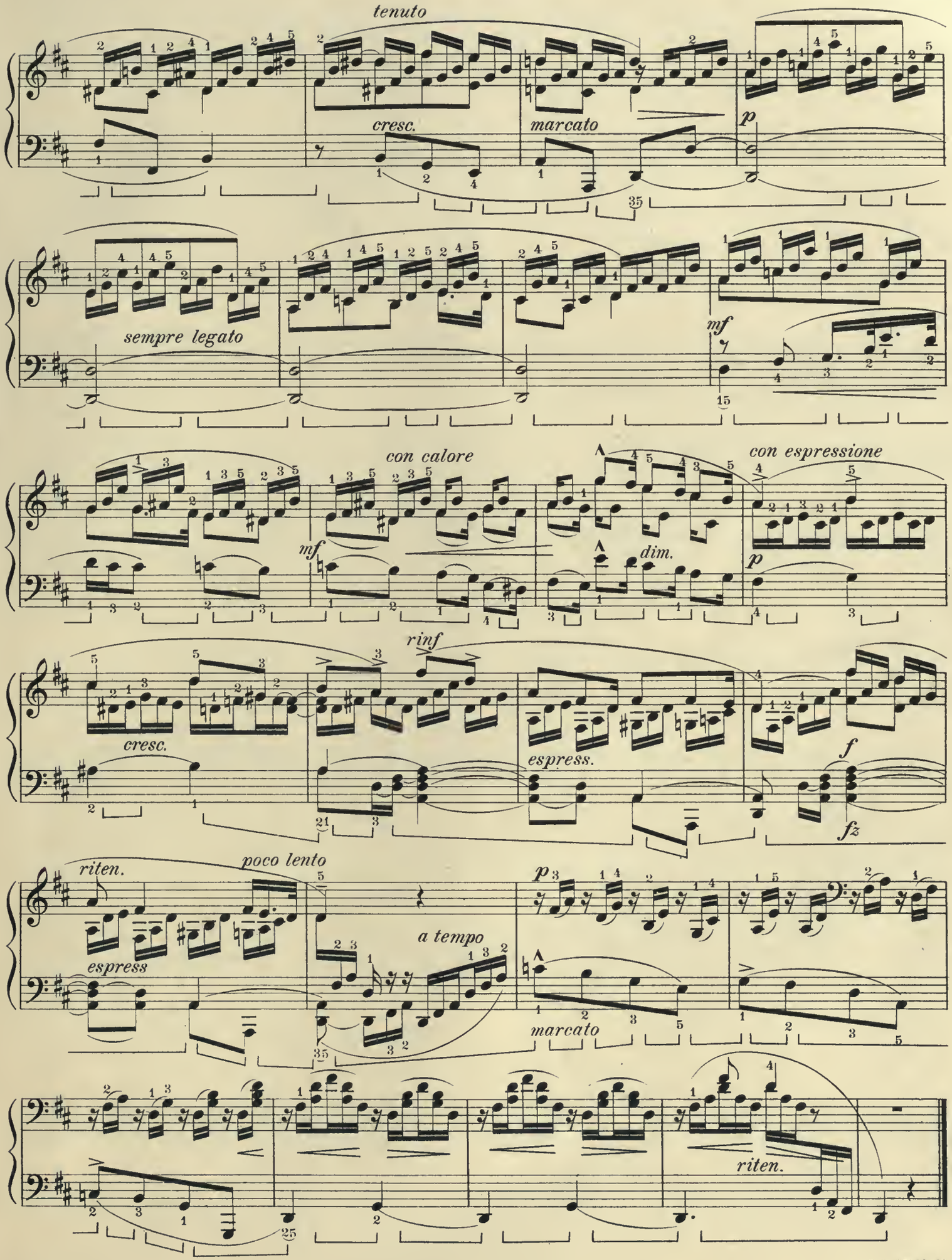
tenuto
cresc.
marcato
p
35
sempre legato
mf
15
con calore
mf
dim.
con espressione
p
rinf
cresc.
espress.
f
fz
21
riten.
poco lento
espress
a tempo
p
marcato
35
riten.
25

METRIC STUDY

The beats as represented by the ♪ must be taken at a uniform rate of speed; there is therefore no *speed* difference in the playing of the notes in the $\frac{4}{8}$ or $\frac{6}{8}$ measures, and the counts in both forms of meter will follow the metronome. The student must observe the regular succession of the eighth notes; for if an effort were made to count two to each measure, it would cause the groups of three notes to be played in the time that should be given to but two notes.

Give careful attention to the sustained tones.

FERDINAND HILLER

Andante un poco agitato

10

dolce molto legato

dolce

cresc.

dolce

cre - scen - do

f

dim.

f

dolce

u.c.

crese.

molto cresc.

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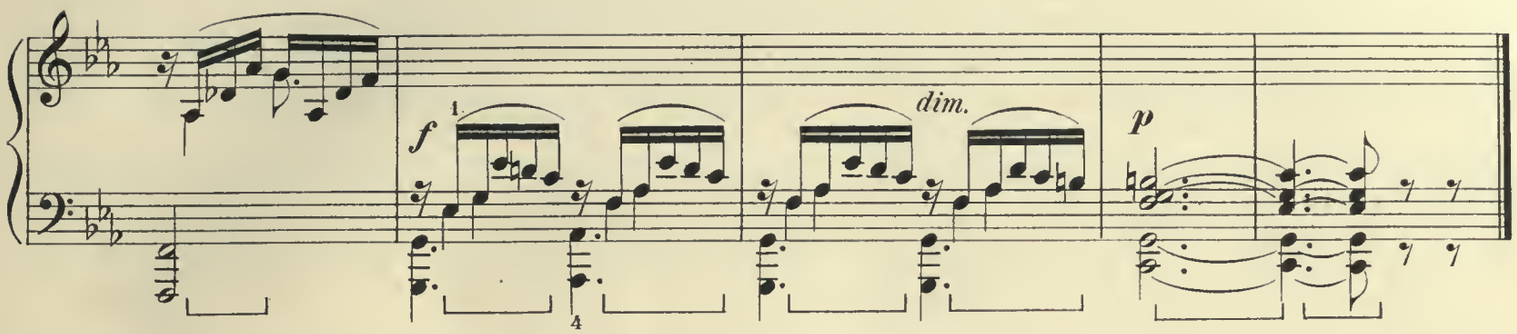
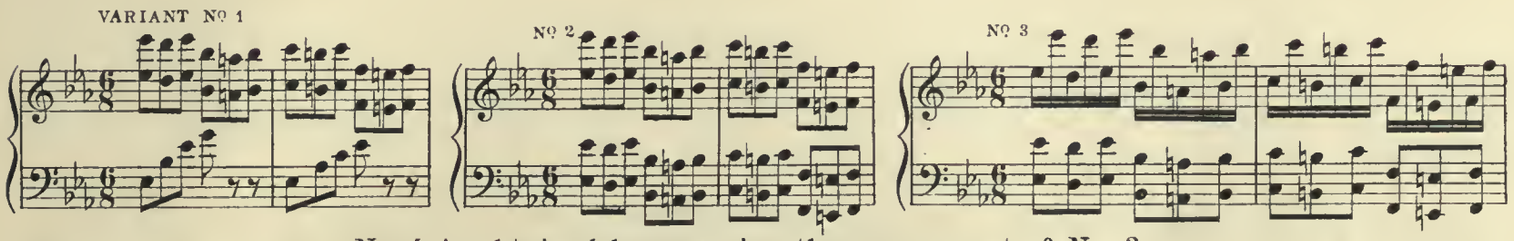


BROKEN OCTAVES

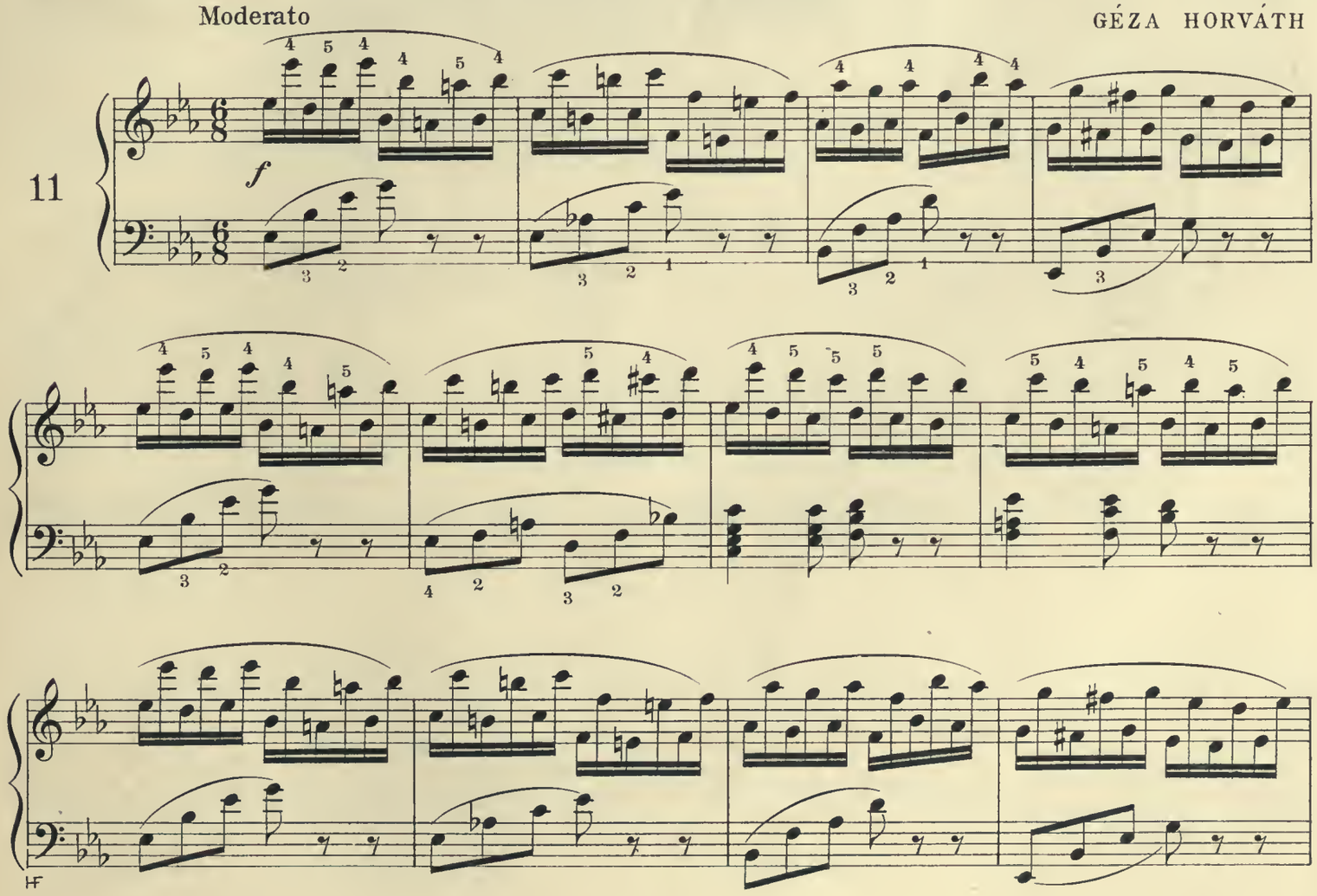
Four valuable variants are to be deduced from this Etude, and the composition should be studied in all five forms.



No. 4 is obtained by reversing the arrangement of No. 3.

Moderato

GÉZA HORVÁTH



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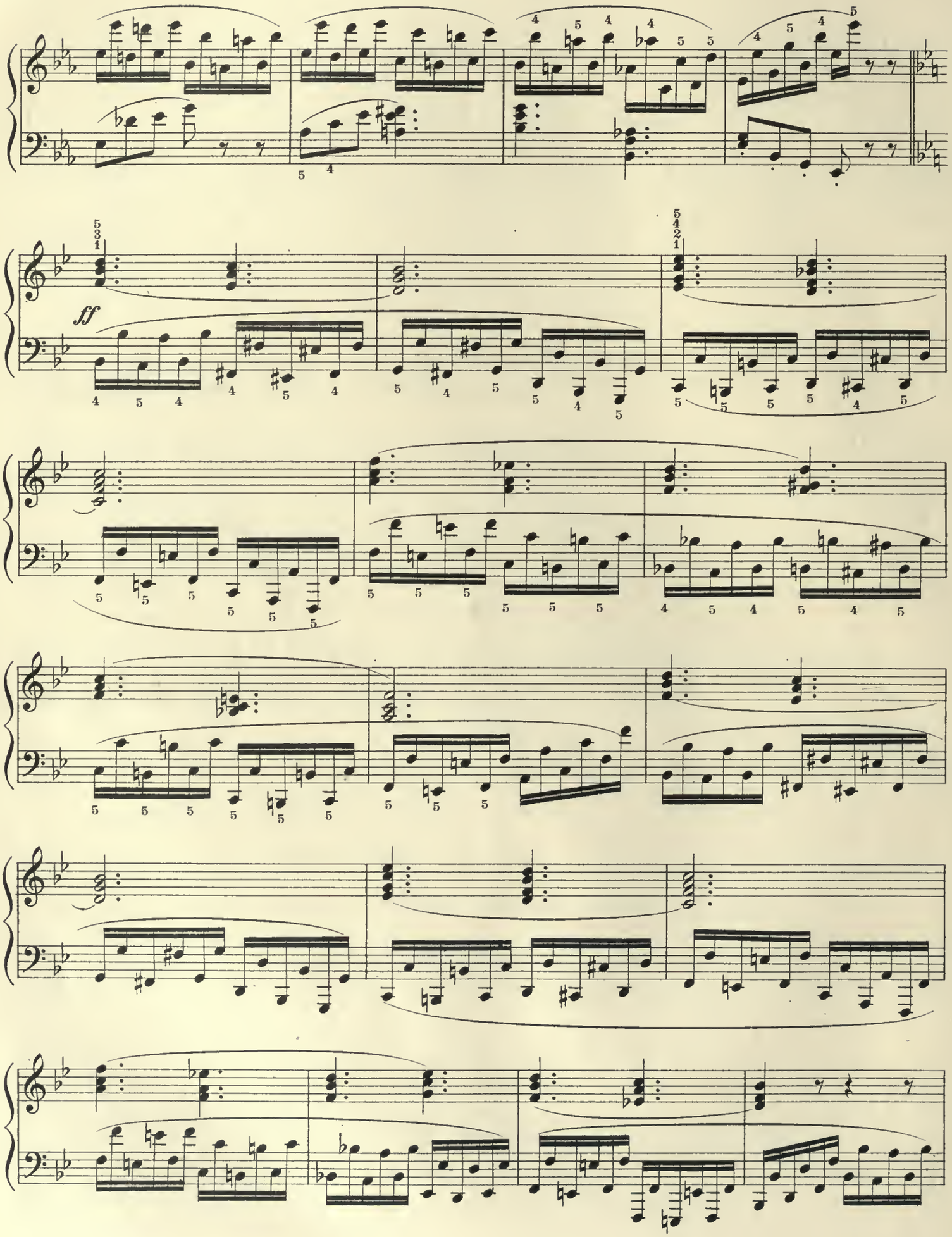
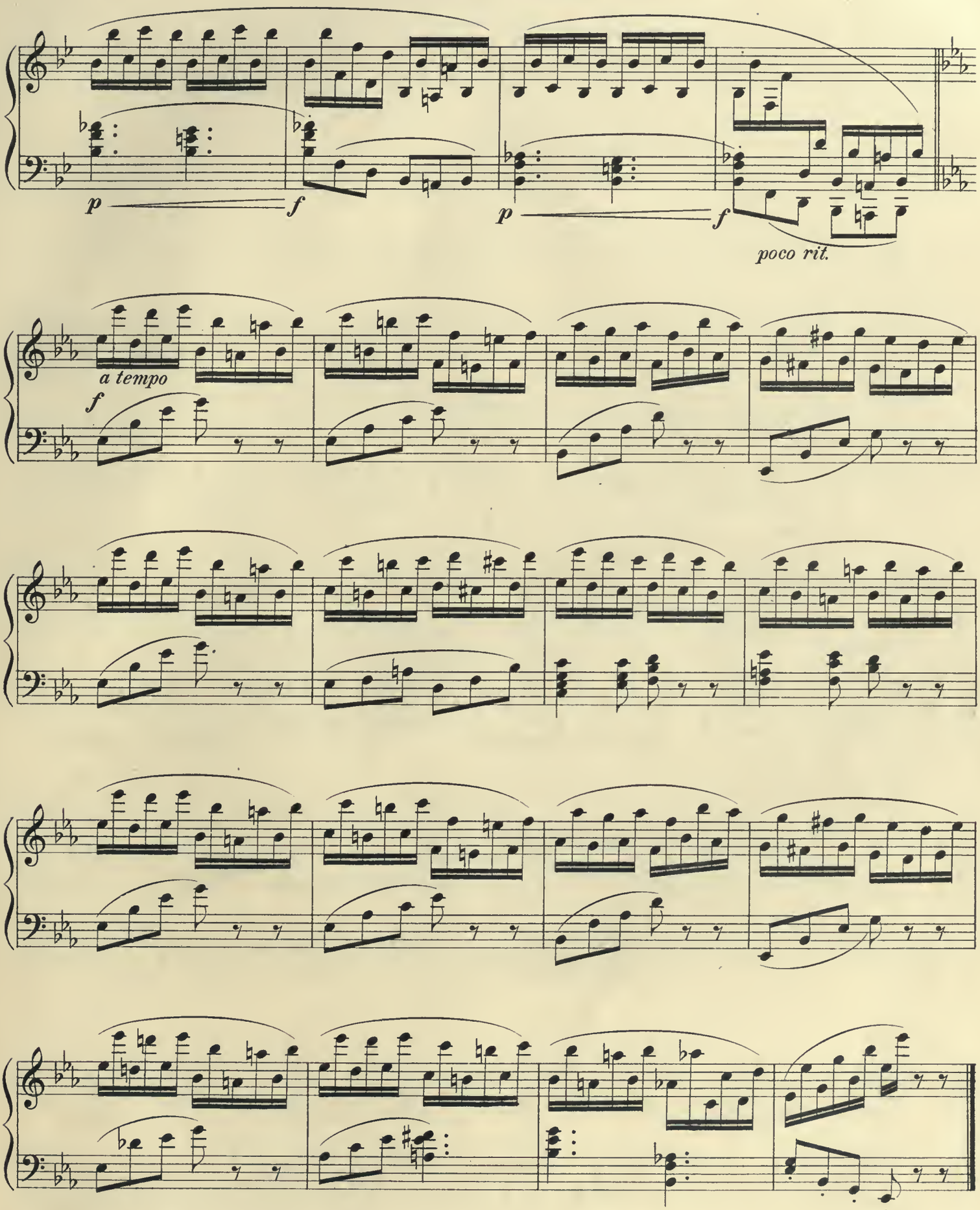

ff


p
f
p
f
poco rit.
a tempo
f

DOUBLE THIRDS

Practice very slowly, one hand at a time; with perfect legato and exactness in the simultaneous sounding of the thirds. During this preparatory practice, no attention need be given to the dynamics of the composition. After studying it with the hands separately, practice it in the same slow manner with both hands. Transpose to C major, D♭ major, and E♭ major, with the fingering given here.

The following simple measures should be played twice in every key. Begin with C major and follow with D♭, D, E♭, E, etc., until C major is again reached.

Allegro non troppo

HENRI ROSELLEN

12

p legato

cresc.

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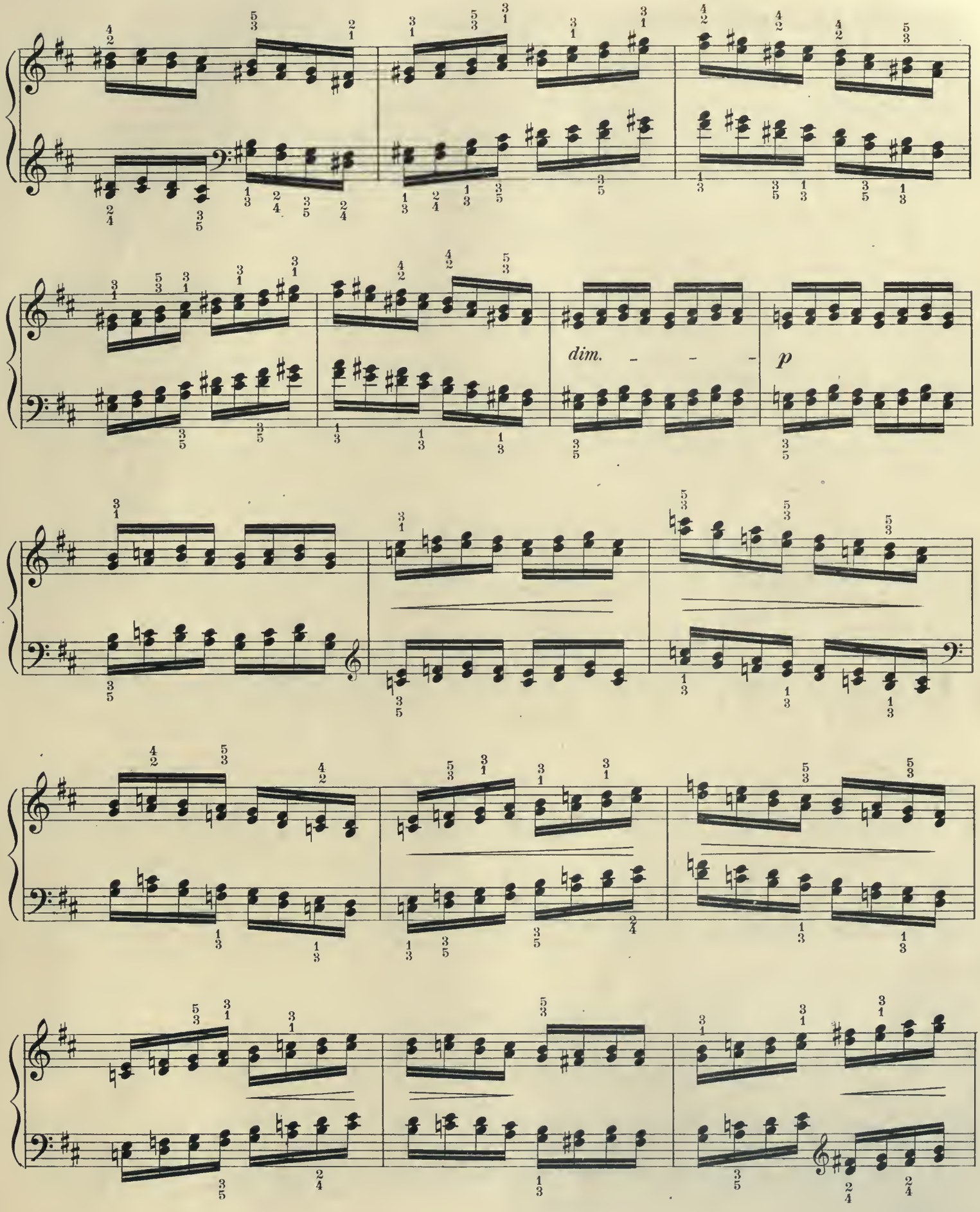
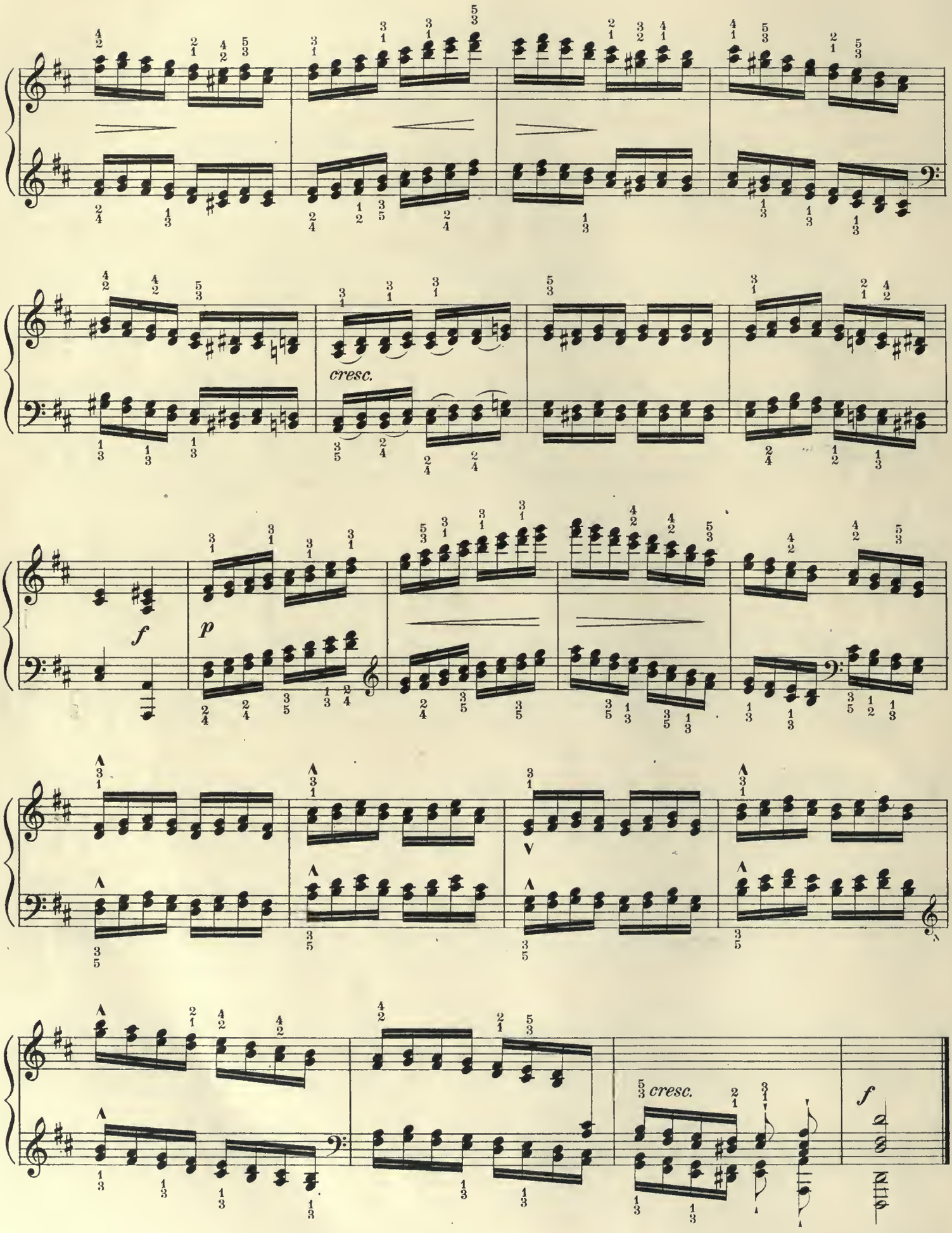
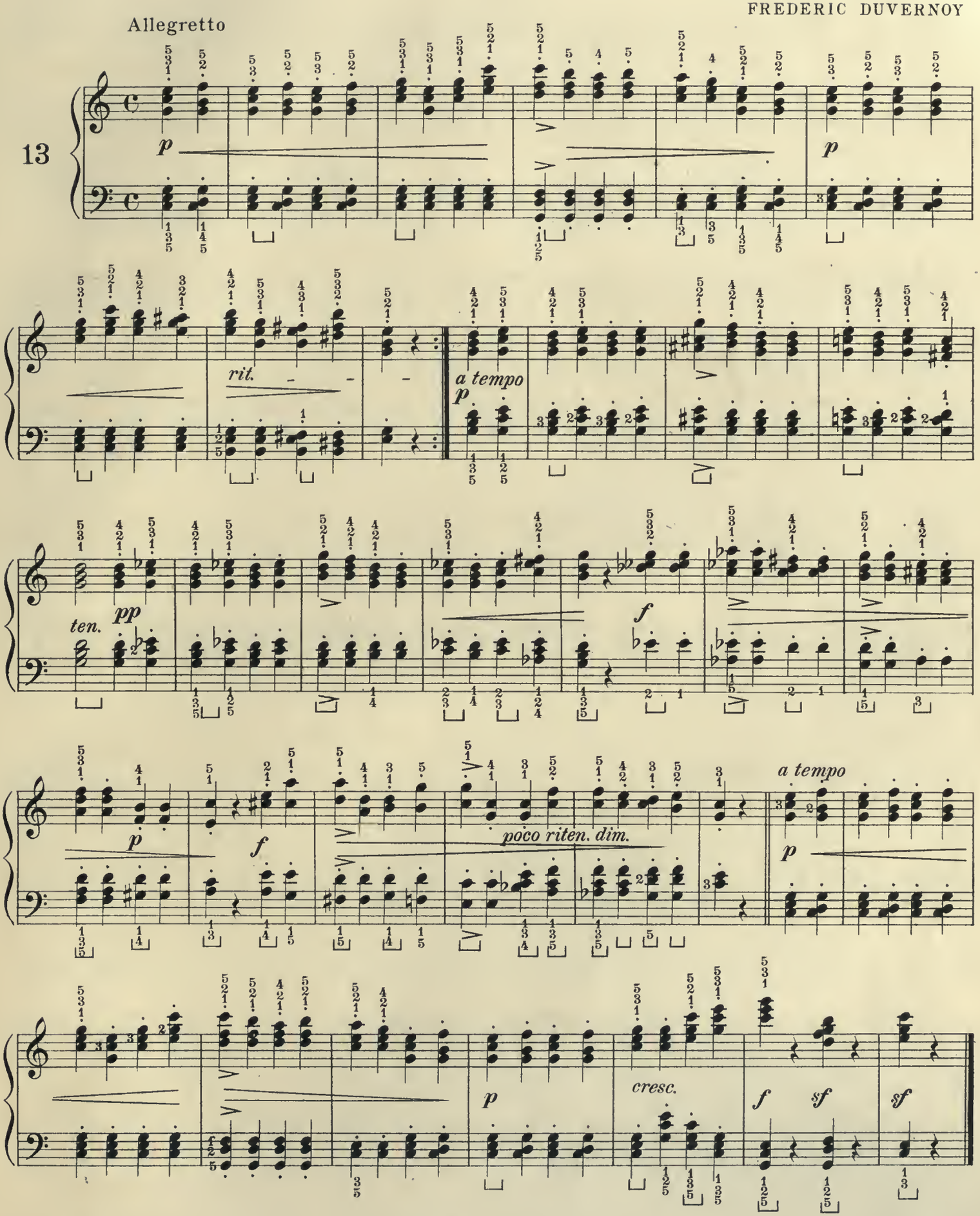

dim.
p


cresc.
f
p
cresc.
f

DETACHED CHORDS

FRÉDÉRIC DUVERNOY

Allegretto



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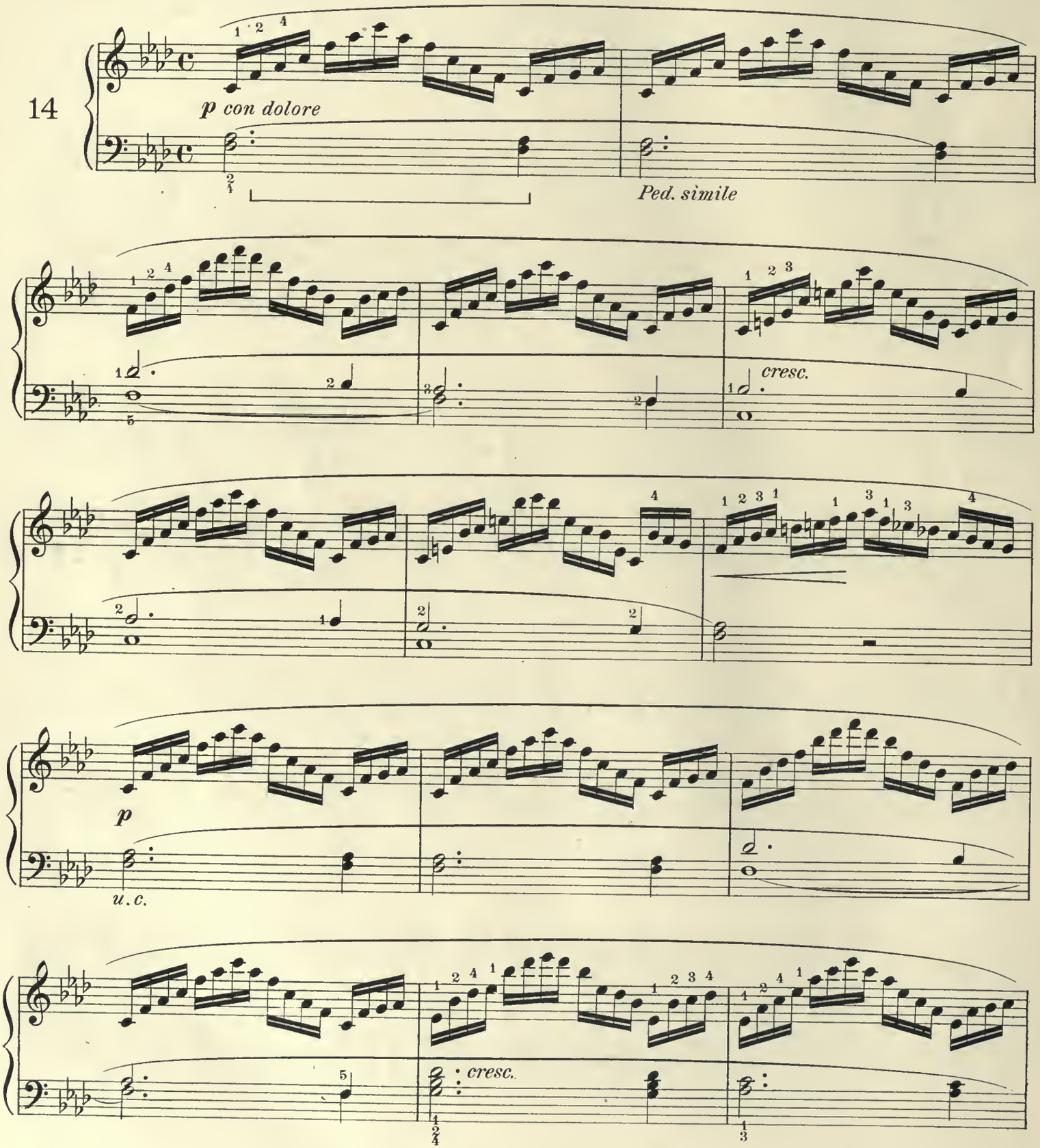
THE THUMB IN ARPEGGIO PASSAGES

The first finger of the right hand (or the fifth finger of the left hand) is to be used at the beginning of every arpeggio passage, whether the arpeggio begins on a white or on a black key. This demands careful under-passing of the first finger, and corresponding care in the over-passing of third and fourth fingers.

The pedal should be used throughout in the manner indicated in measure 1.

Molto non troppo (♩ = 132) CAMILLE STAMATY



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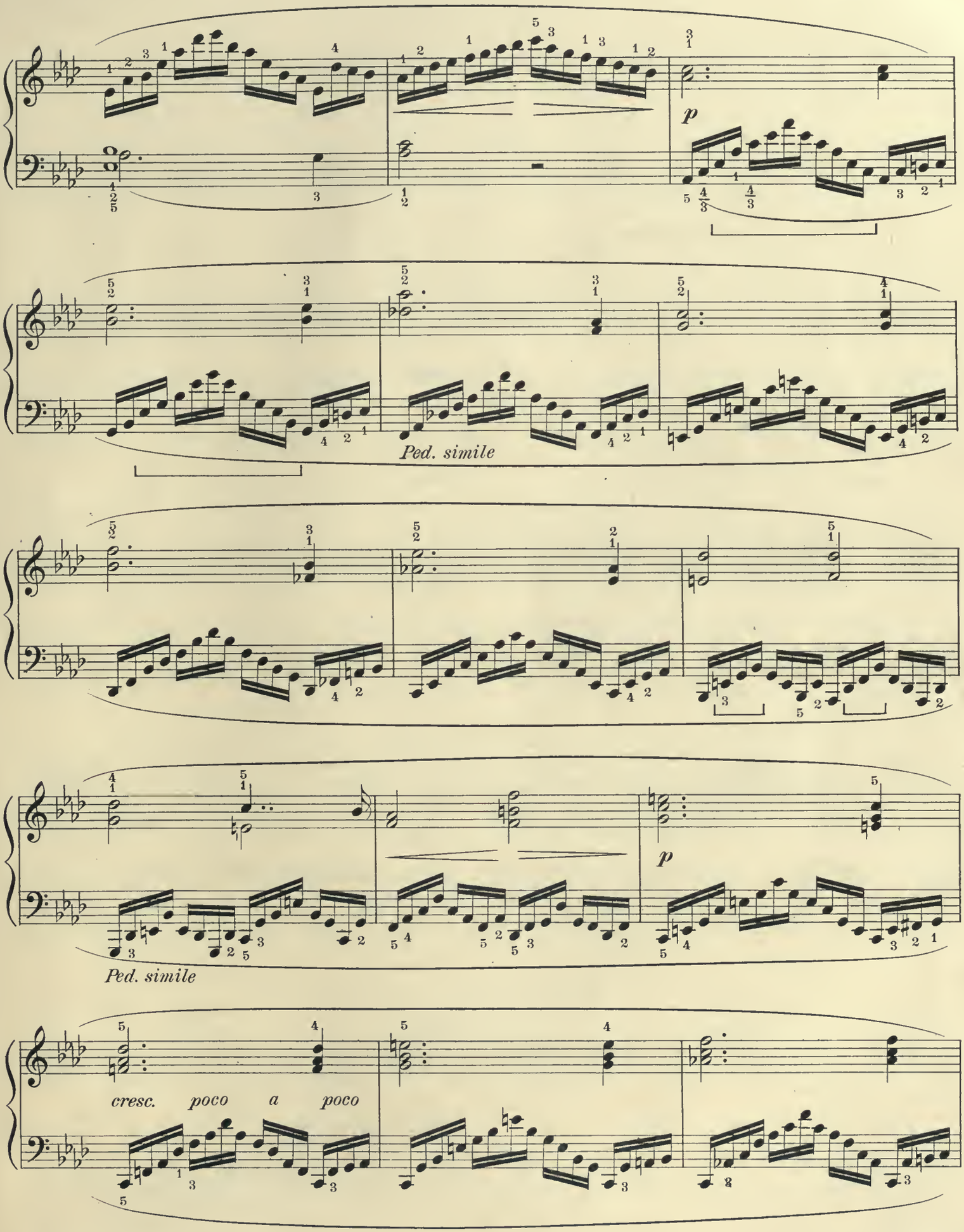
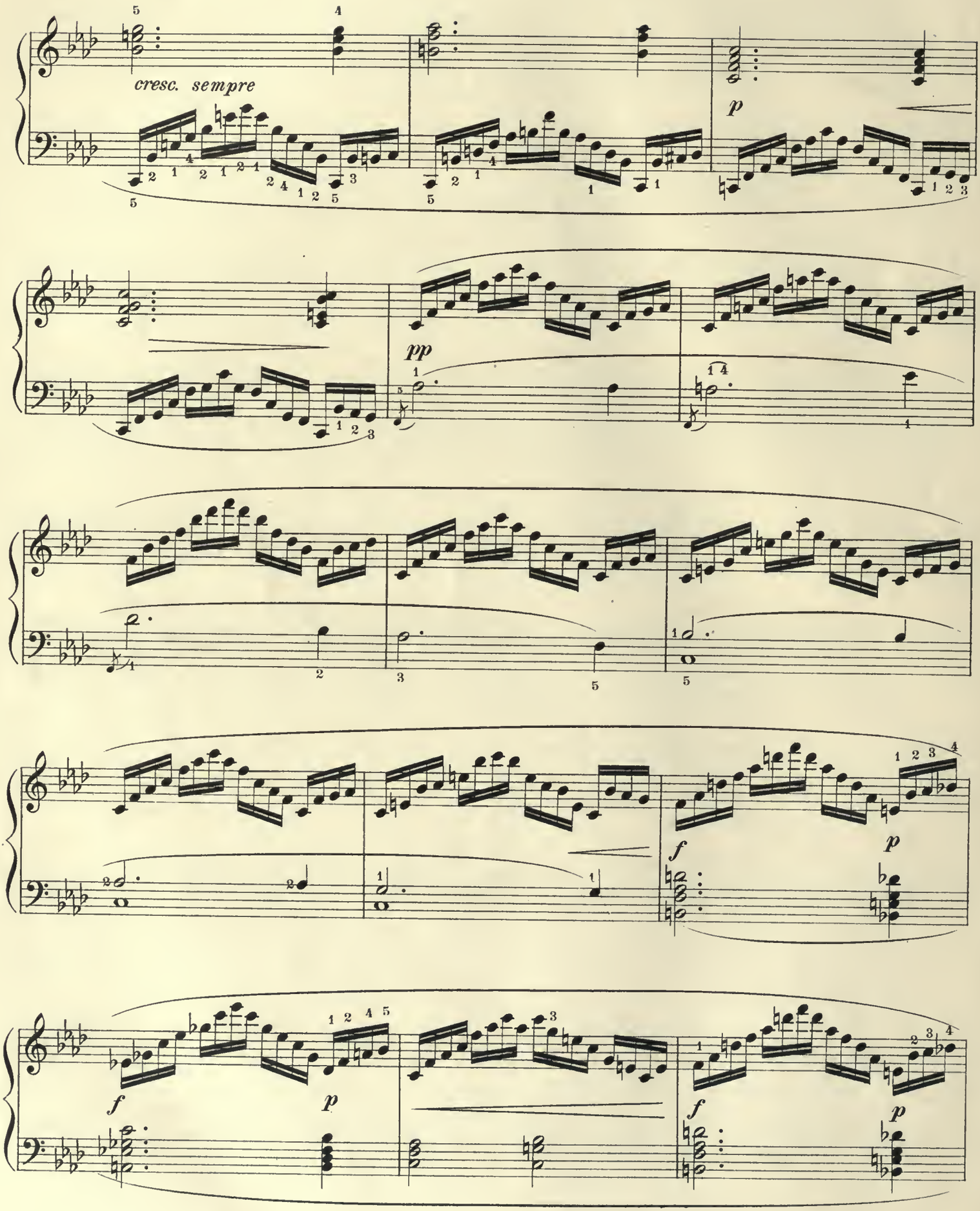
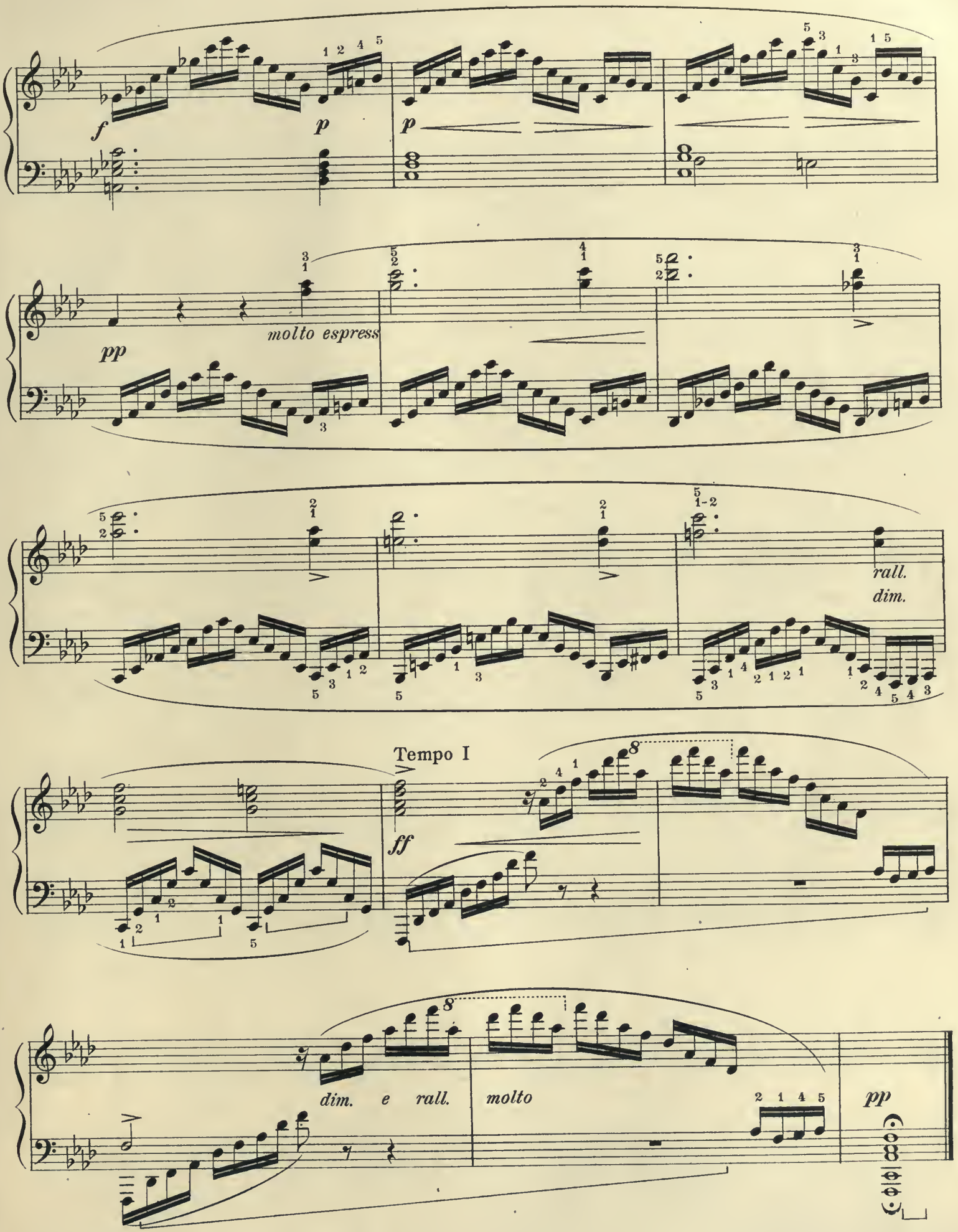

p
Ped. simile
p
Ped. simile
cresc. poco a poco

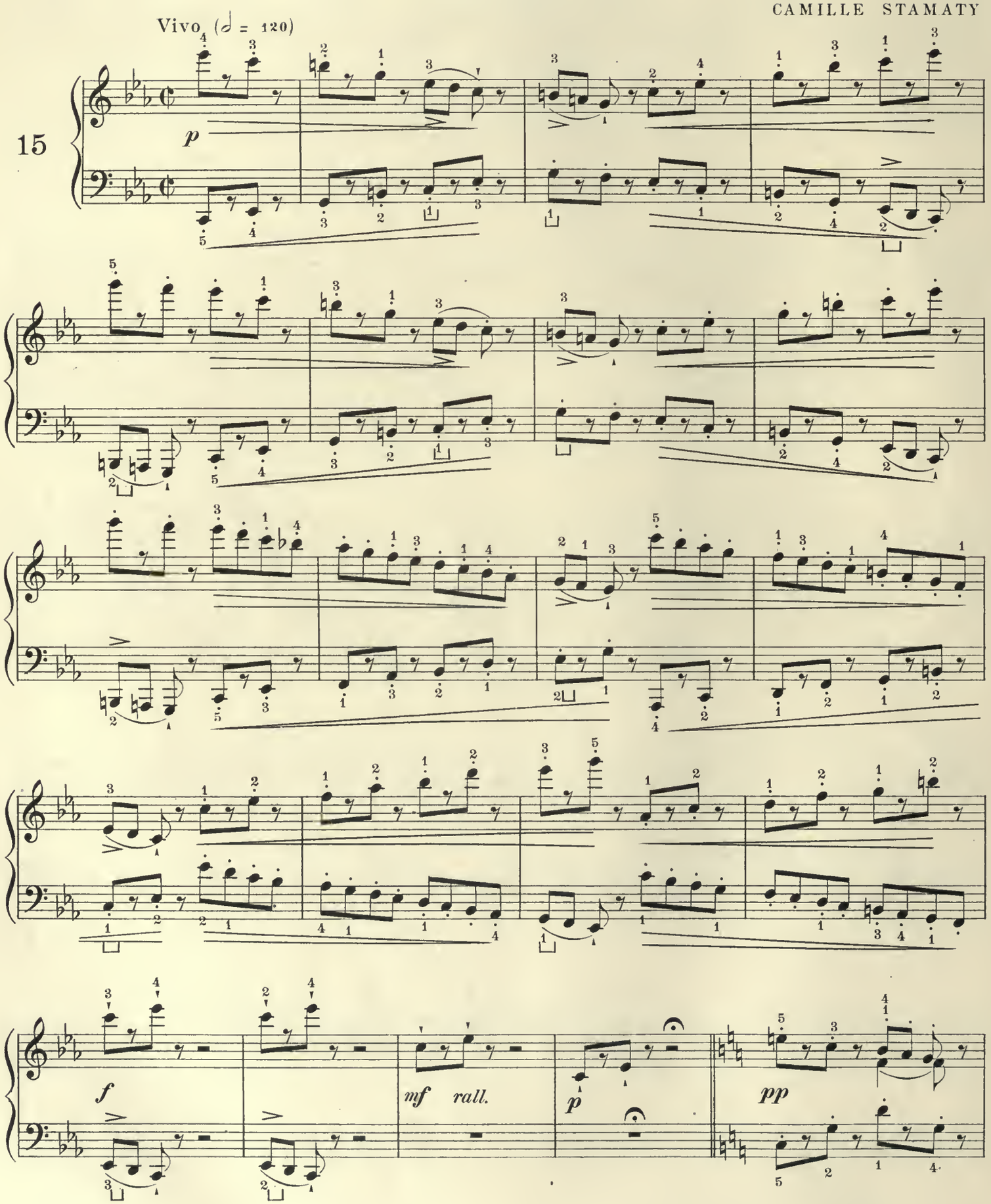

cresc. sempre
p
pp
f
p
f
p
f
p


molto espress
rall.
dim.
Tempo I
dim. e rall.
molto

LES ÉTINCELLES

(THE SPARKS)

CAMILLE STAMATY



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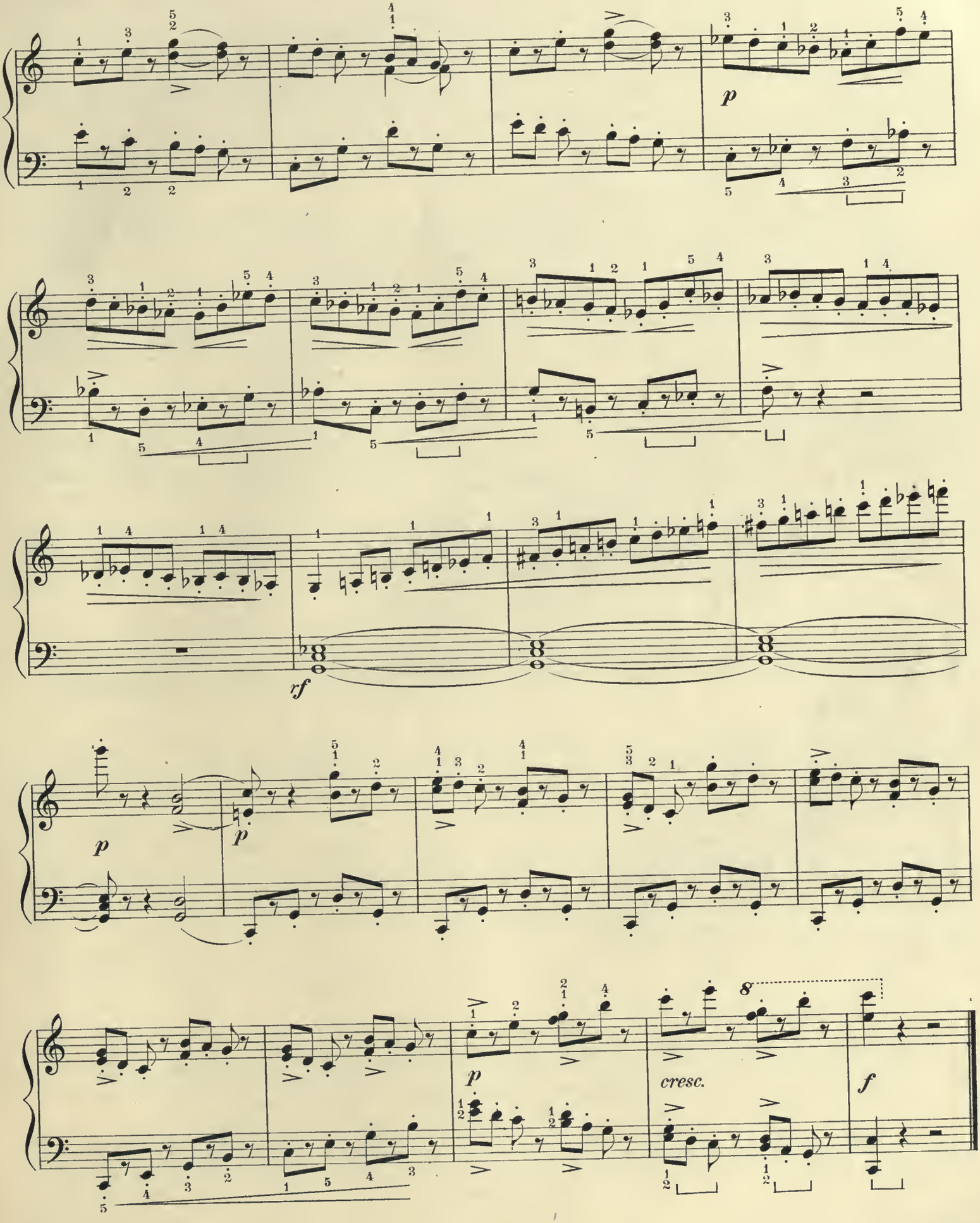
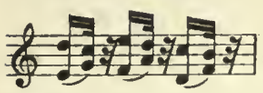
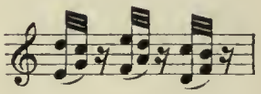

p
rf
p
p
p
cresc.
f
8

DOUBLE NOTES

Double notes like these are easier than thirds for beginners, because the strength of the whole hand supplements the feebleness of the separate fingers. Special care should be taken that the hand be raised with elasticity after slurs of two notes each, so that the performance may be as follows:

 etc. It is advisable in practising to make yet longer pauses, thus:- 

The thirty-second notes which occur in measures 8,10 etc. require great velocity.

Edited by Hans von Bülow

Allegretto (♩ = 132) J. B. CRAMER

16

mf *simile* *sfz* *sfz* *marc.* *p.* *p* *f* *mf* *sfz* *sfz*

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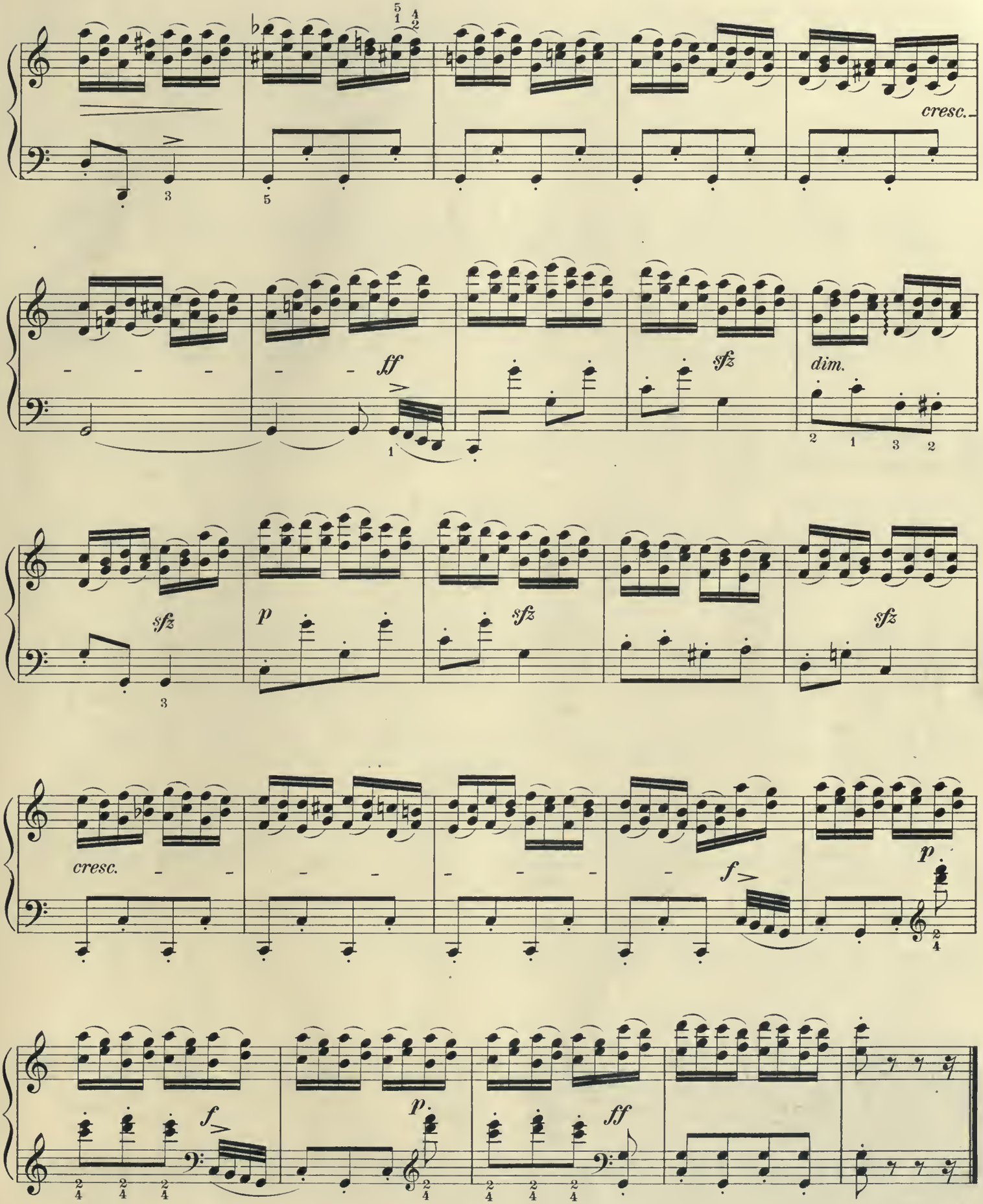
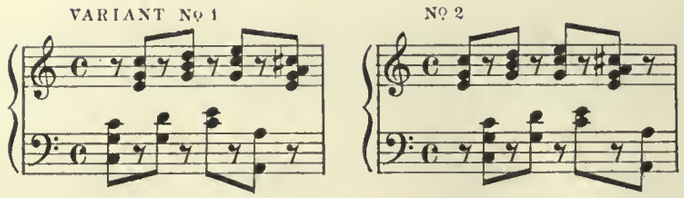

cresc.
ff
sfz
dim.
sfz
p
sfz
sfz
cresc.
f
p
f
p
ff

DETACHED CHORDS



Molto allegro

CARL CZERNY

17

f sempre staccatissimo *p* *f* *p* *f* *p* *f* *cresc.*

ff

p *cresc.* *f* *p* *cresc.* *f*

ff *dim.*

p *cresc.* *f* 8

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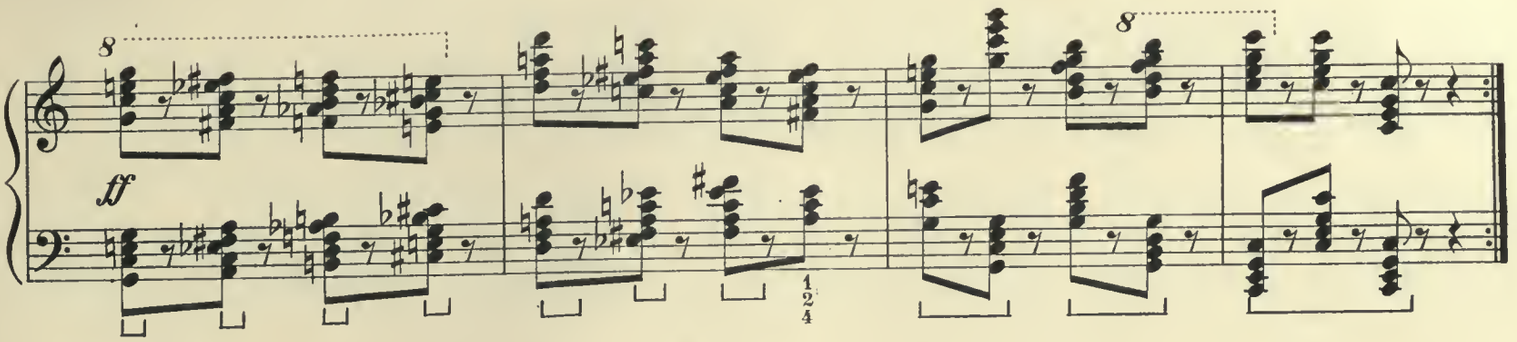
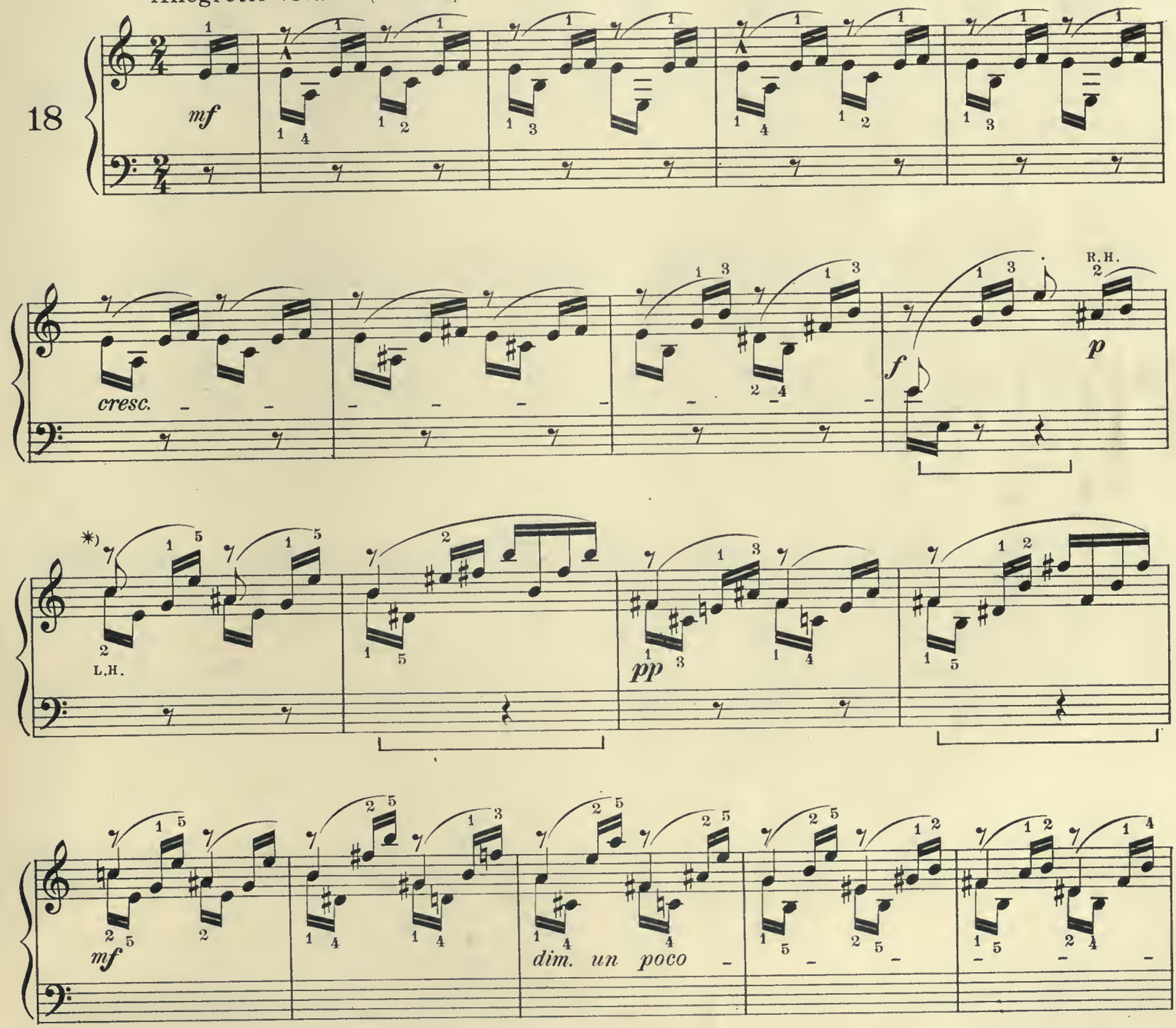


INTERLOCKING HANDS

CARL REINECKE

Allegretto vivace (♩ = 152)



*) *Place the right hand under the hollow of the left hand.*

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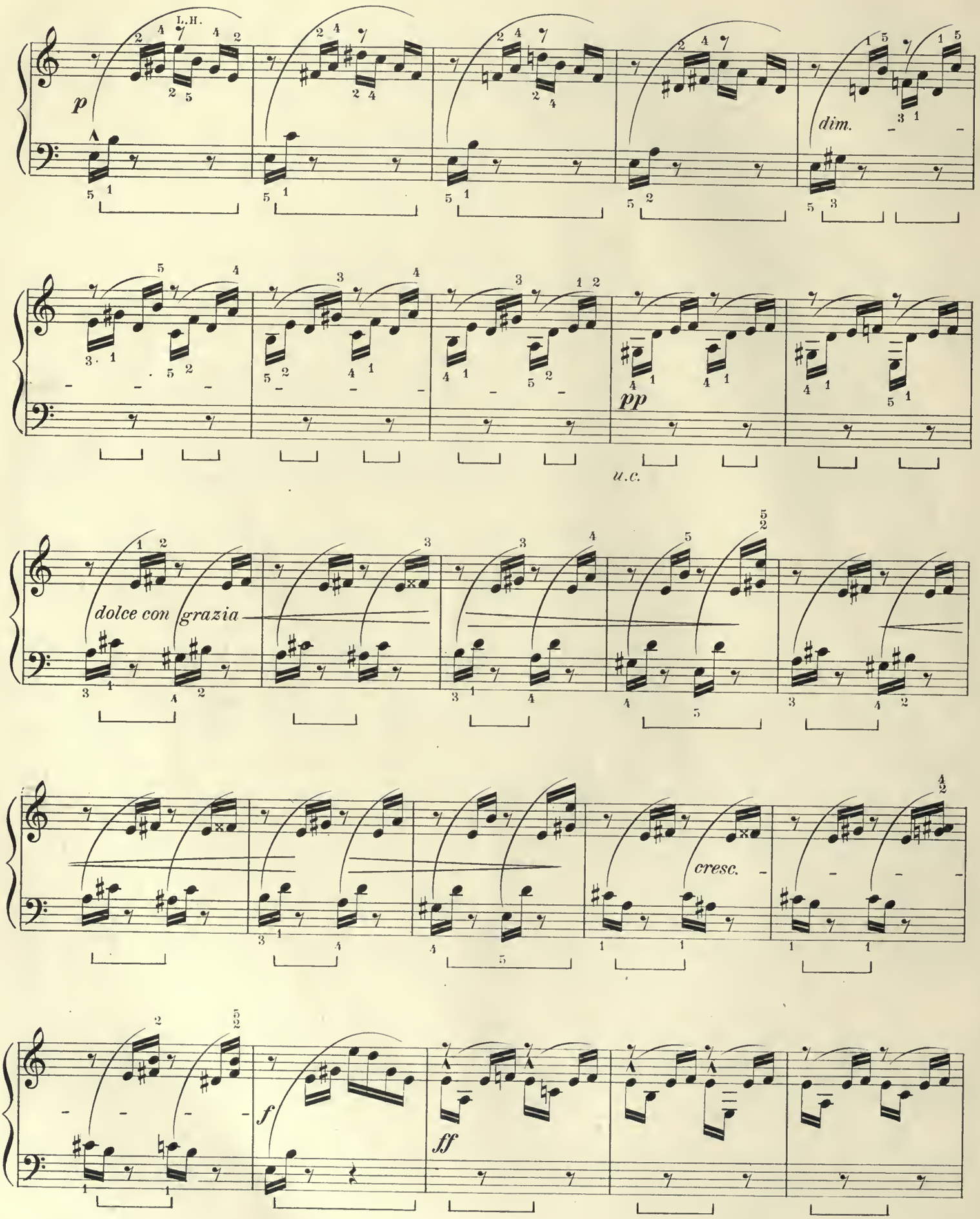
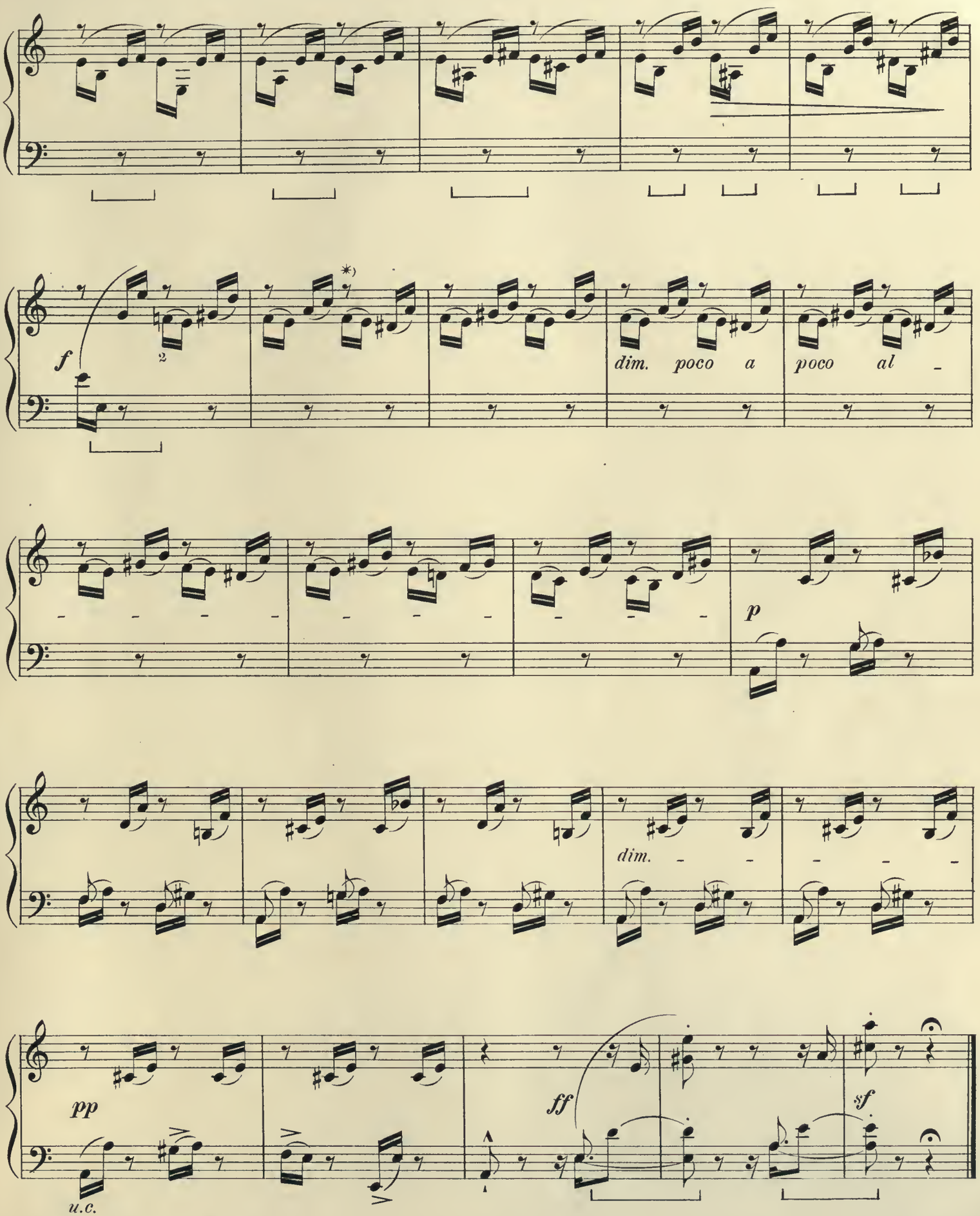

L.H.
p
dim.
pp
u.c.
dolce con grazia
cresc.
f
ff



*) *Put the right hand over the left.*

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